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DANCE DES BERGERS DE SORRENTE.

BY J. M. W. TURNER.

In the Louvre.

Pictures

The Hornecks

By H. P. K. Skipton

Mais où sont les neiges d'antan?

THE late sale of the Bunbury pictures, including a portrait of Catherine Bunbury, famous as Goldsmith's "Little Comedy," has directed attention

afresh to the fascinating sisters who attracted so many of the great painters and writers of the golden age of English art. To many of us they are little more than names, and the popular ignorance of them is reflected in Mr. Austin Dobson's melodious verses, "To the Jessamy Bride":—

"How strange it seems! You whom he loved,
You who were breathing,
A tale—

Not feigned in books, for we have proved
Scarcely that a fragrant title; . . .

You lived; and died. On when, or how,
Who asks? This age it ours
But marks your grass-grown headstone too
By Goldsmith's jasmine flowers!"

Much, however, may be learned of "The Jessamy

Bride" and her sister and their *entourage*; and the "grass-grown headstone" is a quite typical tablet in the ancient parish church at Weybridge, over the family vault, where she lies with her mother and sister. We meet her in the lively pages of Fanny Burney and Hazlitt, and a most vivid portrait of her is drawn in the memoirs of her nephew and adopted son. In such circumstances it seems a pity not to have as a little more clearly the personalities that



MRS. HORNECK

BY R. P. HILL AFTER SIR JOSHUA REYNOLDS

AND HIS SO



the "Three Graces," observed that Miss Fanny had "the same grace and beauty as the Graces themselves." And Sir Joshua's old friend, Sir Henry, who was painted with her in 1766, and by 1769 the

two noble countrymen had formed a friendship which was only broken by death. And in 1766 Sir Joshua was again painted with the brilliant hostess and queen of gossips, Mrs. Thrale, who was a woman of such wit and spirit that she had the power of it. There seems little doubt, too, that Sir Joshua himself (who notes that this year he dined with Mrs. Horne, and was obliged to visit to her) was a man of such wit and spirit that he struck us in these days as somewhat precocious. The picture of her in Turkish costume, of which Sir Joshua was so fond, was painted by his nephew, Sir H. E. Bunbury) that the painter became acquainted with her in 1766, and that he was married in 1769. The authority for this story is thus good ;



and it is true, too, that the compliment could have been paid to the young lady, for Sir Joshua was justly esteemed (as Sir Walter Armstrong put it) "a warm man, with a passion and no passions to speak of." Sir Henry rightly added, "She (Mrs. Gwyn, as she afterwards became) was near-sighted, but her eyes were strong and penetrating, and one of the faults of this portrait is that the painter, in endeavouring to give the effect of near-sightedness, has produced an appearance of weakness in the eyes. Sir Joshua certainly esteemed the portrait highly, for he retained it

in his own possession until his death, when he bequeathed it by will to Mrs. Gwyn. It is well known in Dunkarton's engraving. The original was at Barton when Sir Henry wrote his memoir, and may be there still.

Forster asserts that it was in 1769 that the Hornecks first became acquainted with Goldsmith ; but it is difficult to believe that they had not met earlier. It was *à propos* of a dinner-party given in this year by Dr. Baker in their honour that the two gentlemen gave Goldsmith a rhyming invitation to be present, to which he replied in a jingle that is now celebrated, alluding to them by doubtless familiar nicknames, which have never ceased to trouble commentators from that day to this. I find only a pleasant Devonshire "set" had been formed, into which a man was fortunate who gained admission. The set was at this time no doubt the

The Hornecks

more lively that their foremost man, Sir Joshua, had just received his knighthood on being acclaimed first President of the Royal Academy, while another friend, Angelica Kaufmann, had been herself enrolled a member of that august company. Goldsmith had evidently been asked to this dinner at the last moment, and his lines are a protest—

Till the other come
You Decorate now,
For sending so late
To one of my state,
But 'tis Reynolds' way
From wisdom to folly,
And Anger to Woe;
Till the other come;

But, alas! your good wishing, how could they be true,
When both have been spoil'd in to-day's *Advertis*



THE MISSES HORNECK

BY S. W. REYNOLDS, AFTER SIR JOSHUA REYNOLDS

"Your mandate I get,
You may all go to pot,
Had your senses been right,
You'd have sent before night;
As I hope to be saved,
I put off being shaved;
For I could not make bold
While the matter was cold,
To meddle in such
Or to put on my shawl;
So tell Horneck and Nesbitt,
And Baker and his wife,
And Kauffmann beside,
And the Jessamy Bride,
And the rest of the crew,
The Reynoldses too,
Little Comedy's face,
And the Captain in Lace—
(By-the-bye, you may tell him,
I have something to sell him.)"

"The Captain in Lace" was, of course, Charles Horneck, who had just got his commission in the Guards; but exactly what was the point of the other nicknames will probably never certainly be known. The question is discussed in *Notes and Queries*, 4th Series, Vols. IX. and X., and the curious may be referred thereto. The original manuscripts of the lines which have immortalised those names are still preserved at Barton. What is more to the point is the fact that "Little Comedy" was ere this engaged to Henry Bunbury, the genial and clever caricaturist, whom she may have met thirty years earlier in Sir Joshua's studio, where he, like herself, was then sitting for a portrait. She was very young,

...and when it with whom I am at present would certainly do it." At Lisle occurred the absurd incident which was so grossly misinterpreted by Boswell, and distorted with characteristic ill-nature by John Wilson Croker. The beauty of the Hogarth and

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THE GARDEN AND THE BALCONY. BY W. DICKINSON AFTER D. GARDNER

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CAPTAIN WILLIAM BENTINCK, R.N. (1789)

BY GEORGE ROMNEY

In the possession of Henry Aldenburg Bentinck, Esq.

From a Water-colour Drawing by Miss Edith Henniker



In 1773 Charles Horneck, "The Captain in Lace," married Miss Keppel, the daughter of Sir Joshua's old friend, but she eloped, before a year was out, with one of her husband's brother officers, and brought on the whole family a sorrow which cut deep. "Little Comedy's" eldest son Charles, the "Master Bunbury" of Sir Joshua's famous picture of 1781, was born in 1772; and in 1778 the same great artist painted the picture of "Little Comedy" herself, which was engraved by James Watson. This is probably the picture which was mentioned at the Bunbury sale as having passed into the possession of Mr. W. Waldorf Astor. The picture of "Master Bunbury" was engraved by Haward; the lad was his mother's idol, to the exclusion of the younger brother (to whom Sir Joshua stood godfather), who was left to be brought up by his aunt, "The Jessamy Bride." He "was, as most men say, to little good," dying abroad in 1798, and his mother outlived him only a year. The introduction of Mrs. Thrale to the Hornecks (it is singular that it did not take place earlier) seems to be alluded to in Dr. Johnson's letter to that lady in July, 1775:—"I am glad that you have read *Boswell's Journal*, because it is something for us to talk about, and that you have seen the Hornecks, because that is a public theme." About 1776 "The Jessamy Bride" became engaged to Colonel Gwyn, a distinguished but impecunious soldier, whom she married some three years after. Together they encountered much unequal fortune until the King appointed him an equerry some years later, and he became later Inspector of Cavalry. Fanny Burney met her and Mrs. Horneck at Sir Joshua's in 1779:

"Mrs. Horneck, as I found in the course of the evening, is an exceedingly sensible, well-bred woman. Her daughter is very beautiful, but was low-spirited and silent during the whole visit. She was, indeed, very unattractive, as Miss F. had just informed me, upon account of some ill news she had lately heard of the affairs of a gentleman to whom she is shortly to be married."

And here for the time being the curtain falls. A little-known portrait of "The Jessamy Bride" was painted not later than this period by that singular person the Rev. Matthew William Peters, R.A., and engraved in stipple by Dickinson. In 1780 the sisters were portrayed as "The Merry Wives of Windsor," by Gardner, and the picture was engraved by Dickinson with the title of "Mrs. Gwynne and Mrs. Bunbury"; thus we have another testimony to the fact that "The Jessamy Bride" changed her name about this time.

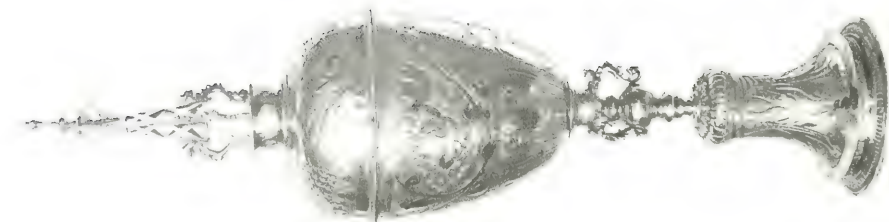
Henceforward our glimpses of the sisters are rare and tantalizing. The Bunburys, we know, were good to more than one struggling artist, and among them to young John Hoppner, then contending against royal disfavour and the unctuous antagonism of Benjamin West; and in later years Mrs. Bunbury

stood godmother to his daughter Helen. Her portrait painted a famous pair of portraits of the Bunburys, which were shown in the Academy of 1790, and engraved by John Young. The original of Mrs. Gwyn has passed into the collection of Sir Charles Tennant; the other I have not succeeded in locating, but it may still be at Barton. It is certainly not, however, as the *Times* art-critic has asserted, identical with the Barton portrait of Mrs. Bunbury, by Hoppner, sold in 1907 at Christie's, which is a different and altogether inferior work. Fanny Burney met Mrs. Gwyn once or twice in 1788 and 1789, and felt her charm, and has left us some pleasing glimpses of her. "As beautiful as the first day I saw her," she writes in 1788, "and all gentleness and softness"; and in 1789: "Soft and pleasing and still as beautiful as an angel." There is plenty of evidence that her married life was happy, though she had no children, and was moved to adopt her sister's second son, afterwards Sir H. E. Bunbury, the seventh baronet. Mrs. Horneck died at her house in 1803, and was buried at Weybridge, in a vault beneath the parish church, by "Little Comedy," who had died after a lingering and severe illness in 1799—"kind, benevolent, good to all" is the well-earned testimony of her epitaph.

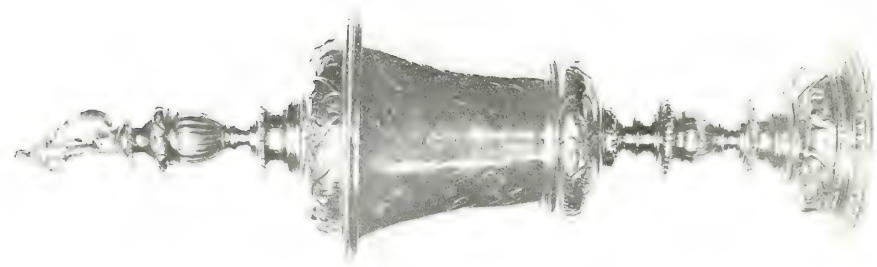
Forty-one years later all that was mortal of "The Jessamy Bride" was laid in that same vault. Of her we get a late glimpse in the pages of Hazlitt about 1826, a warm compliment from that rather sour essayist, and from old Northcote, the pupil of Sir Joshua, "who kept up one another's spirits by saying disagreeable things about the more valued of their acquaintances." "She was," says Hazlitt, "beautiful even in years. . . . In her the graces had triumphed over time; she was one of *Ninon de l'Enclos's* people, of that list of the Immortals."

"Yes," said Northcote, "that is what Sir Joshua used to mention as the severest test of beauty—it was not then *vanity* only. She had gone through all the stages, and had lent a grace to each. There are beauties that are old men's year. They lose the bloom and freshness of youth and there is no trace of what they were. Their beauty is not grounded on first principles. Good temper is one of the great preservers of the features."

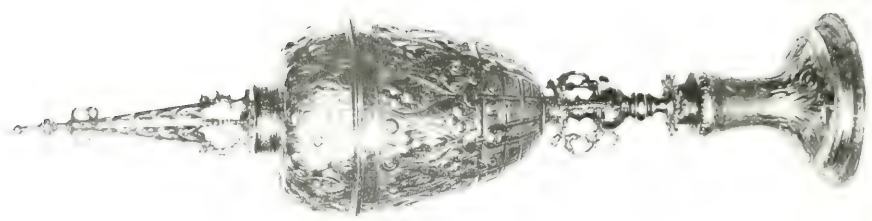
In 1830 Thomas Moore mentions dining with Sir Henry Bunbury, and meeting "that fine old lady, his aunt, Mrs. Gwynne," and talking to her through an ear-trumpet of Sir Joshua and other departed worthies. She lived for ten years longer, but we know no more of her. On the tablet erected to her memory in Weybridge Church her adopted daughter wrote: "She was beloved, admired and respected by all who knew her: her life was peace, and accordingly her death most peaceful." And in this case, at least, an epitaph spoke no more than the truth.



NO. VI. SILVER VASE, STAND NO. 1, AND NO. 2.



NO. VII. SILVER VASE, STAND NO. 1, AND NO. 2.



NO. VIII. SILVER VASE, STAND NO. 1, AND NO. 2.

CORPORATION PLATE OF THE TOWN OF PORTSMOUTH

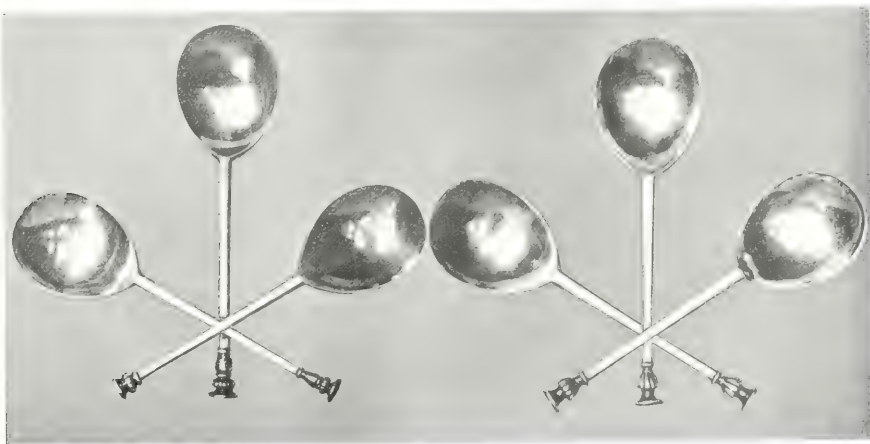
Written and Illustrated by Leonard Willoughby

IN giving the illustrations of the very valuable plate, the insignia, seals, and such ancient treasures as belong to the Corporation of Portsmouth, I have to make my grateful acknowledgments to the late Mayor, Mr. Baggs, for his courtesy in granting me access to them for reproduction in *THE CONNOISSEUR MAGAZINE*, and to the late Town Clerk, Mr. Hellard, who for many years served the Corporation so ably. Such a collection as the town of Portsmouth possesses is one to be justly proud of, for it is almost second to none as regards Corporation property.

Though it is kept and guarded within the majestic town hall, which itself is well worth visiting, as being one of the finest in the kingdom and very similar to that of Leeds, still, unfortunately for visitors and connoisseurs, this beautiful collection is not exposed to view. If, therefore, the authorities could only see their way to place the collection in a part of the town hall where it could be seen, it is certain that many visitors to the town would gladly avail themselves of the chance of inspecting these fine specimens of goldsmiths' craft which are now such links with the past. It would add one more attraction to the

already many which Portsmouth offers to visitors. The town is full of historic buildings connected with England's foremost men, while the numerous churches, both architecturally and historically, are full of interest. Its quaint streets and old hostelrys where our naval men of note were wont to put up in the old part of the town, its fine shops and open streets in the modernised parts, are all in their different ways delightful, and to the collector of ancient relics or objects of art there are excellent opportunities of picking up genuine bargains in the art shops. The naval dockyard and gun wharf are in themselves an education, and now that our Navy is so much in evidence and plays so great a part in the peace of the world, the interest in inspecting these monster ships of war is more than ever absorbing.

Portsmouth is a prosperous, go-ahead town, and such buildings as the Corporation have in recent years erected display great good taste in design, and are of immense credit to the town. Of these the Technical Institute, built at a cost of over £100,000, is one of the most imposing; the Town Hall itself having cost £110,000. These, and the old town



NO. I. ELIZABETHAN SILVER SPOONS

Equally fine specimens of the architecture of various periods and are worthy of study. The old Parish Church of Portsmouth, with its quaint vane in the form of a ship, built 1180, dedicated to Thomas of Canterbury, is a landmark, and on the site is the monument of the Duke of Buckingham who was executed here, and the same town with the Garrison Church—on the site of the Domus Dei built in the stormy days of John, serving the purpose of a priory as travelling to Canterbury—has most interesting

The "mud" claim of mud across the bottom as a protection against invading ships of war.

The equipment and victualling of the Navy was then entirely carried out here in this reign, while in the reign of Elizabeth a huge state lottery was organised for the purpose of raising money for military and the fortifications. This was the first known lottery. How the State had adopted the lottery is probably well known, and from that day onwards Portsmouth has steadily advanced, till to-day it is the most magnificent naval dockyard in the world. From the modern



No. 11. 1004 SMALL SHEET WIND 1004

JOHN ON THE MODERN DAY SAMUEL

associations. And in this reign also first mention is made of a royal dock at Portsmouth.

In the reign of the early Edwards a large trade was carried on with towns in Gascony, the imports of Southampton and Portsmouth together equalling those of London. It was to Portsmouth, too, that a Spanish trader brought the first oranges that ever came to England, which were bought by King Edward for his own mind-her of her Castilian home. Edward III., after the disasters which occurred to the town in 1337, 1350 and 1372, when many of the ancient records were irretrievably lost, took active interest in the rebuilding of the town, which he also commenced. The town was again burnt down towards the close of Henry V.'s reign, and it was not until the reign of Henry VIII. that the town recovered its former importance.

in which Charles Dickens was born to the palatial town hall—which was opened by Edward VII., then Prince of Wales, in 1890, and in which is contained the grand hall capable of seating 2,000 persons, and a magnificent organ by Gray & Davidson ; its fine council chamber, committee rooms and courts, and Mayor's apartments—Portsmouth's buildings teem with interest, and to a far greater extent than most people imagine. Well governed and cared for, the town, which now is extensive, prospers : whilst its inhabitants, with the Mayor and Corporation at their head, are ever the first to welcome within its gates distinguished guests, be they of royal rank or yet of humble position, so long as they have a ray of their country with them, and with the locality.

It be an' ails, whar's a she pouts he way,
The sons o' the sea, a' lievered away.



NO. III.—PLAIN SILVER ROSEWATER SALVER AND EWER, 1737



NO. IV.—LARGE PLAIN FLAGON 1791



NO. V.—ONE OF A PAIR OF FLAGONS SILVER GILT, 1793

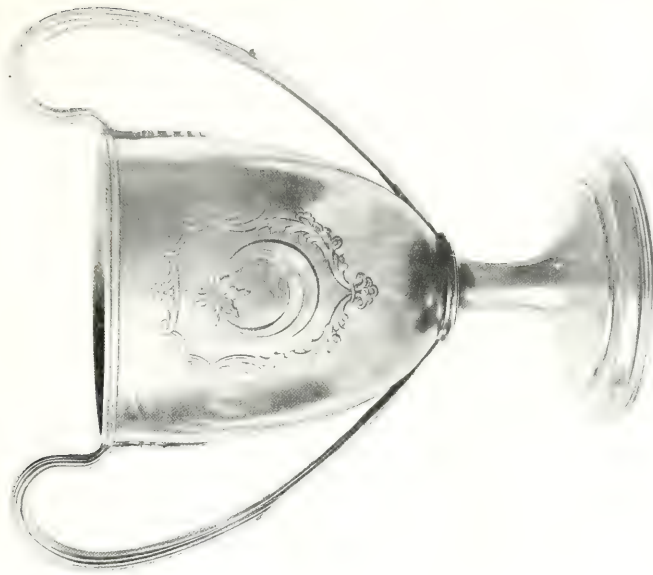


NO. IX. ROSEWATER DISH AND EWER 1771

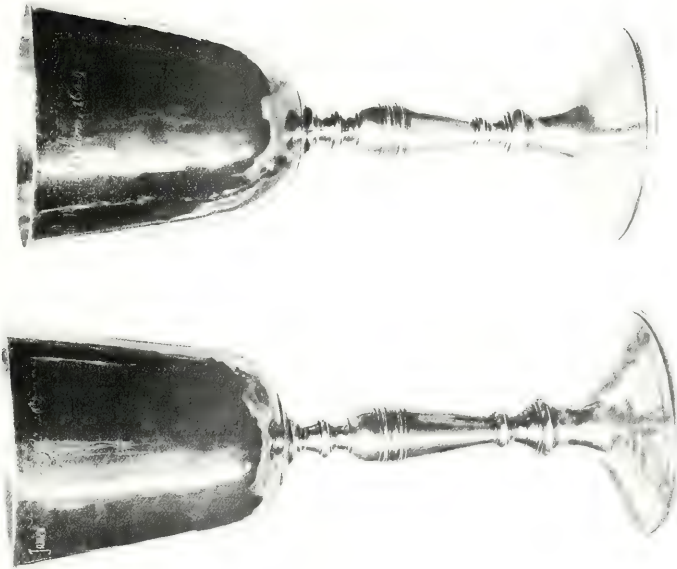


NO. X.—PLAIN SILVER SALT CELLAR 1775

NO. XI. PLAIN STRAIGHT-SIDED TANKARD 1777



NO. XIII. SILVER-GILT TWO-HANDLE TROPHY CUP 1877



NO. XII. TWIN SILVER CUPS 1869 AND 1873

[illegible]

concerns. For example, the following American Airlines advertisement for its new jetliner, the Boeing 747, is a case in point. The advertisement refers to the fact that "More than half the world's population lives in a country where

$$1.1 \times 10^{-4} \text{ M}, \quad 0.1 \text{ M}, \quad 0.2 \text{ M}, \quad 0.3 \text{ M}, \quad 0.4 \text{ M}, \quad 0.5 \text{ M}, \quad 0.6 \text{ M}, \quad 0.7 \text{ M}, \quad 0.8 \text{ M}, \quad 0.9 \text{ M}, \quad 1.0 \text{ M}.$$

"In presence of the following gentlemen, who are hereunderwritten, Richard James, Mayor; Thos. Whatman, Esq., Recorder; Mr. Owen Jones, Mr. Henry Lazenby, Mr. Wm. Lister, Mr. John Lister, and Mr. William Hargreaves."

The man lives in the most beautiful house, near which his
 carriage is kept, with the gates to the Parish Church.
 There is a new garden, with the best of the bestest cool.

No. XV.—A standing Cup and Cover of silver-gilt, the bowl having a deep band round the stem and the two lower angles turned out, the walls tapering in. The larger and upper rim is of a wide band, the outer rim being also beaded with a raised line, the rim of the foot being flared; the lower rim of the bowl is of a wide band, the outer rim being also beaded with a raised line, the rim of the foot being flared; the lower rim of the bowl is of a wide band, the outer rim being also beaded with a raised line, the rim of the foot being flared.

The leaves are small, dark green, with three large and deeply serrated vine leaves of hoisted silver which spring out from the stems at the base of which there are six or eight smaller leaves. The young plants are covered with a fine, downy growth of white woolly hairs.

$\mathcal{C} = \{C_1, \dots, C_n\}$ is a \mathcal{C} -partition of \mathcal{A} if and only if \mathcal{C} is a partition of \mathcal{A} and $\mathcal{C} \in \mathcal{C}$.

$\alpha = \omega_1$ and $\alpha = \omega_2$ are \mathcal{M} -admissible, then α is \mathcal{M} -admissible. Assume that $\alpha = \omega_1$ and $\alpha = \omega_2$ are \mathcal{M} -admissible. Then α is \mathcal{M} -admissible.

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was elected chairman of the Court from Dauphin. He was afterward employed in Indiana, was knighted at Dublin in 1874, and September, 1896, by the Lord Deputy, Sir Charles Fort. In 1896 he was elected a member of the House of


1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 26

No. XVI.—Silver Tazza, partly gilt, 4½ in. in height by 5 in. in diameter. In the center of the bowl, representing a seated female figure, surrounded by flowers; the bowl is decorated with a scrollwork design, with arabesque work. In the center of the bowl, representing a seated female figure, surrounded by flowers; the bowl is decorated with a scrollwork design, with arabesque work. In the center of the bowl, representing a seated female figure, surrounded by flowers; the bowl is decorated with a scrollwork design, with arabesque work.

The "T. P. Townsend" is described in the *Black Book*, No. 1, p. 141: "A Portsmouth Addressed to the Sovereign, I. e. the late Queen Tattue, in the Street called the Avenue, at the Assembly, in the Guild Hall of the City, on the 22nd of the Month of our Sovereign Ladie the Queene, then and there holden then being present Mr Richard Leonard, Mr. J. Turner, Robert Storer, Mr. James, Peter Cooke, John W. van, Henry Fether, Thomas Trundle, and other Learned Sovereigns. The Corner of the said Tattue, was a native and named a Burgesse of the said towne of then spiritual goods and tithes for good use, as then meeting, it was sworn."

Another exact taken from Theophilus' Book, N. 1. p. 68. on "Entomologien-At an Assamblee in the Guild-Hall on the said town, on the Twelfth day of June, 1663, then and there being present of Owen Jones, Mayor, and others, y^e is in the end all agreed on, by the y^e named Mayor and his Assistants that whereas Josias Saviour did stand in election with y^e Peter Cooke for the shire of the mayorship this towne the next year And is deceased since the last election, y^e

It is now deemed that in William Wynter and John Lamer the two most skilful and able soldiers of the south of the next year, one of the above named Mayor and Burgessess should choose to stand with us, viz. Peter Cooke, in we placed the other two, viz. William Wynter and John Lamer, and the other two named above of the next year of us, viz. Burgessess the other William Wynter and Thomas A. Burgessess the other two named above of this town."

No. XVII. A. with long C, p, s, t, s, g, g, w, e, l, b, e, L, o, b, e, s, and l, e, n, g, t, h, the L, m, n, n, s,  without a, n, d, t, 1575.6. It is 12 lines long, 2 1/2 in. wide, in perfect preservation. The following inscription in cusped Lombardic capitals, with a poppy or poplar flower between each word: ✠ S. I. I. V. A. S. O. P. I. T. S. A. M. O. V. I. S. C. O. N. T. I. P. A. N. O. S. The bottom of the gold is heavily chased with a pine-apple pattern repoussé, and the foot with a garofolo pattern, beneath which is a band of diamonds and squares, 1/2 in. On the inside of the foot are engraved the letters M.B., which are a gloss the initials of Prince-Bishop, Ivo, who was Mayor of the Borough in 1553, 1560, and 1579. Weight of the coin, 16 = 7.5 wt.

The above notes are based on the account of the silver note belonging to the Corporation of Portsmouth, published by Mr. Henry Lewis in 1894, = 11334. The Corporation of

Journal of the Mayan of Puerto

^a [1-(CH₃O)]₂ is with α -chloro- β -hydroxy ester.



NO. XIV.—SILVER DOUBLE SALT-CELLAR. 1643



NO. XV.—STANDING CUP AND COVER. SILVER GILT. 1688



NO. XVI.—SILVER TAZZA. 1582



NO. XVII.—STANDING CUP. SILVER GILT. 1686



WILLIAM WYNN RYLAND

FROM A SEPIA SKETCH

Engravings Etc.

The Tragedy of Ryland

By Archibald G. B. Russell

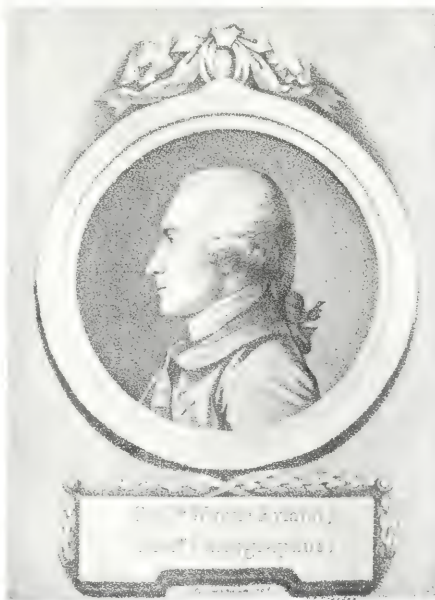
GIVE chance its due and the unknown is still the lion's share. The case of presentiments strangely fulfilled by time is enough alone to trouble our reason. An authentic instance of this kind is the reversal of fortune which brought William Wynne Ryland to his end. He was the King's engraver, and at the height of his reputation when Blake, at the age of fourteen, was brought to him by his father, who was desirous of apprenticing him to this eminent master. But the boy refused for an unusual reason: "The man looked as if he would live to be hanged." Ryland, twelve years later, was hanged for forgery. The circumstances of his trial and execution have, in spite of the consternation of the moment, been long since forgotten; and, with the present revival of his name as an engraver, an account of these events, derived from some obscure pamphlets and other material which have recently come into the writer's hands, will be likely to be of a considerable interest in this place. The portraits, with the possible exception of Pariset's rare print, will also be new to the greater number of readers.

The beginning of the affair was a woman, to whose vanity his own substantial income was unequal. She had come from the country to be a companion to his wife and for the care of the children; but her charms were such

that it soon became necessary to remove her from the house, and an apartment was provided for her where she lived in an extravagant fashion, and had at least one child. An attempt on Ryland's part to borrow £4,000 from a banker on an East India bill for £10,000 was unsuccessful. The bill was no doubt of the same fabric as that for the uttering of which he was shortly to suffer. On the 5th April, 1783, an astonishing advertisement appeared in all the public papers: "A FORGERY. Whereas William Wynne Ryland stands charged before the Right Honourable the Lord Mayor, on suspicion of feloniously and falsely making, forging and counterfeiting an acceptance to two bills of exchange, for

payment of £7,114 and for publishing the same as true, well knowing them to have been so falsely made and counterfeited, with intent to cheat and defraud the United East India Company. Whoever will apprehend, or cause the said William Wynne Ryland to be apprehended, and delivered up to justice, shall receive a reward of Three Hundred Pounds. . . .

The said William Wynne Ryland is an engraver. . . . He has a house at Knightsbridge, which he left on Tuesday the 1st of April, instant, and was seen in London that day, about 11 or 12 o'clock. He is about 50 years of age, about five feet nine inches



FROM AN ENGRAVING BY D. P. PARISSET AFTER P. LACONTE

high, wears a wig, with a club on it, and his own hair turned over in front; a black cravat, thin, long, with strong lines; his countenance very grave, but whilst he speaks, rather smiling, and shows his teeth, and has great affability in his manner." Upon the discovery of his offence, Ryland at once absconded, and the justice brought in an old brown coat, with a green apron and a worsted night-cap, and assuming the name of Jackson, hid himself in a quiet lodging, from near St. James. The wife of a cobbler who lived on the ground-floor was his lodger. He had sent down a shoe to be mended with a scrap of paper pasted over the stamp of his name in the sole. The good woman's curiosity led her to uncover the name, and she immediately set off in a coach to the India House, and after exacting a promissory note for the amount of the reward, returned home with a couple of officers for his arrest. One Bayley, who was sent to identify Ryland, describes at the trial what happened: "I was desired to go up first; and if it was Mr. Ryland, I was to call the people up; if it was not, I was to come down again; I went into the room and looked about, but saw nobody; at last I heard something like a spewing, or noise in the throat; I looked down and saw Mr. Ryland with a basin under his throat, and I saw he had cut his throat; then I called the men up, and I went to get a surgeon."

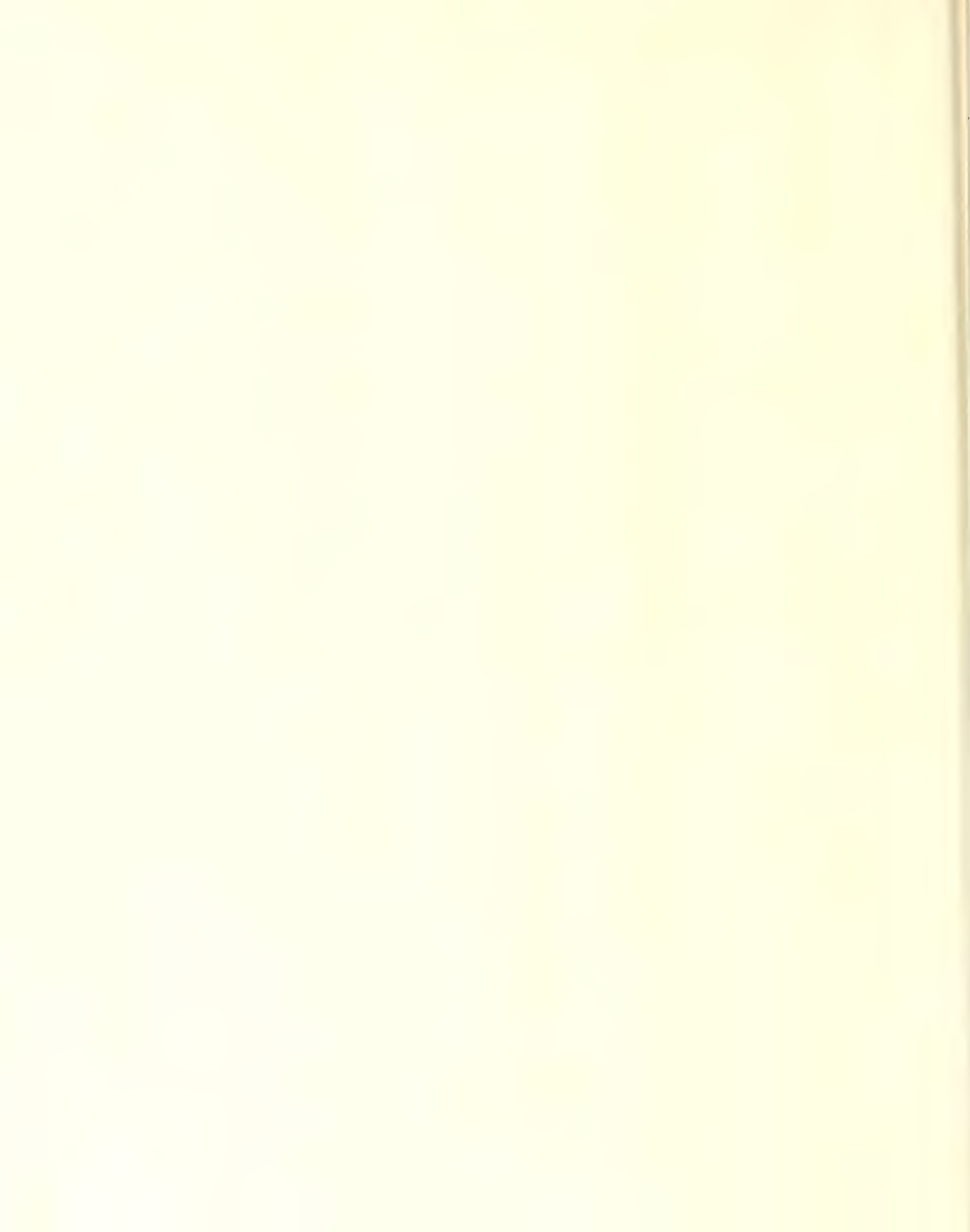
The trial took place on Saturday, the 26th July, 1783. The prisoner was indicted primarily upon a charge of forging an acceptance to a bill of exchange drawn on the East India Company. The evidence showed that in November, 1782, Ryland had negotiated a loan with a firm of bankers in Pall Mall, leaving certain bills as a collateral security. One among them was that in question, bearing the date 5th October, 1782, and drawn for £200. When brought for acceptance to the East India House, it was discovered to be false. It was known that the original bill from which the forgery had been executed was in Ryland's possession from May to September of the year 1773. The weak had been so slightly done that it was only through the accidental running of the ink where a former recipient had inscribed the date upon which the bill became due that it was possible to distinguish the truth from the falsehood. The evidence, however, which was sufficient to condemn the offender was that of Wadman, the paper merchant, who identified the paper of the forged bill as being from a particular mould, and deposed that no paper from that mould had been issued from the house earlier than May, 1782. The date 5th October, 1782, was, therefore, clearly incompatible with this fact. Ryland, owing to the injury to his throat, was

unable to deliver his own defence, which was read for him. He began by pointing out that the affluence of his circumstances made the very imputation of such a crime in itself ridiculous. "My gracious sovereign, the liberal patron of the arts, rewarded my poor abilities with a pension of £200 a year, which I at this moment enjoy. The bounty of Mr. Jordan, who died about four years since, gave me twenty-two shares in the Liverpool water-works, worth alone £7,000. My stock in trade is worth £10,000, and the net produce of my business falls little short of £2,000 a year. With such a fortune, let me ask you what could tempt me to commit a forgery?" Besides this he claimed that the evidence of the forgery was quite inconclusive, and in any case even if the forgery were admitted, it had been proved neither that the bill alleged to be false was identical with the one deposited by him at the bank, nor, even so, that he was or could have been aware of its nature since it was avowedly in itself indistinguishable from the true bill. When the defence had been heard, a number of business men with whom the prisoner had had dealings and certain of his friends came forward and testified to his known integrity. But in spite of his character, and of an undeniable flaw in the evidence which was entirely of a circumstantial nature, Ryland was convicted and sentenced to death. The writer of a memoir published in the following year informs us that at the trial "Mr. Ryland was dressed in a brown coat, white waistcoat, coloured silk stockings, and was without fetters. He appeared during the trial with the utmost composure, and heard the verdict pronounced with the utmost fortitude."

There can be little doubt of Ryland's guilt. In a letter written from his cell in Newgate five days before his execution to an old friend, he confesses that his only hope had been the incompleteness of the evidence, and declares himself resigned to accept the consequences of a "crime" which "strikes at the vital part of commerce, and carries with it a poison most deadly to public credit." A petition was drawn up in his favour to the King, but he declined presenting it "from the apprehension of giving trouble." It is strange, however, that the master whom he had served so long and well did not himself intervene on his behalf, especially as he had on a former occasion reprieved his brother, who was under sentence of death for highway robbery, at Ryland's own intercession. So Ryland was executed on the 20th August, 1783, in the company of various malefactors. The following account of the last scene is taken from a contemporary journal: "The gallows was fixed about fifty yards nearer the park wall than usual. About five minutes before



MADAME DE BEAUJOLAIS
BY J. M. NATTIER
AT VERSAILLES



The Tragedy of Ryland

eleven o'clock, Ryland's coach drew on the right of the gallows. . . . Soon after which a violent storm of thunder, lightning, and rain came on, when the sheriffs gave orders for a delay of the execution. When the storm had subsided, and some time had been employed in prayer, . . . Ryland stepped from the coach to join his unhappy fellow-sufferers. After a conversation of at least ten minutes between Ryland and Mr. Vilette, Ordinary of Newgate, . . . all the male-factors joined in singing the Hymn called 'The Sinner's Lamentation.' . . . The caps were then drawn over the faces of the prisoners, and just as the executioner was going to whip his horses, a signal was made

for him to stop, and then he tied a white handkerchief over Ryland's cap. The cart was then driven away, and all were nearly at the same instant motionless, except Edwards, who, for about half a minute, writhed his body, as if in great pain. They were turned off about a quarter before twelve, and after hanging the usual time, the bodies were cut down, and delivered to the respective friends of the deceased for interment. . . . So great a body of people had not been on a like occasion since the



WILLIAM WYNNE RYLAND

FROM A COPIED DRAWING BY THE

indicating that he was prepared for and perfectly reconciled to his fate."

On the portraits which accompany the present article, the newly-discovered picture by Romney has an exceptional interest; for besides being the only painted likeness of the engraver which is known to exist, it is also the earliest extant portrait from the painter's brush.* It is signed "G. Romney" upon

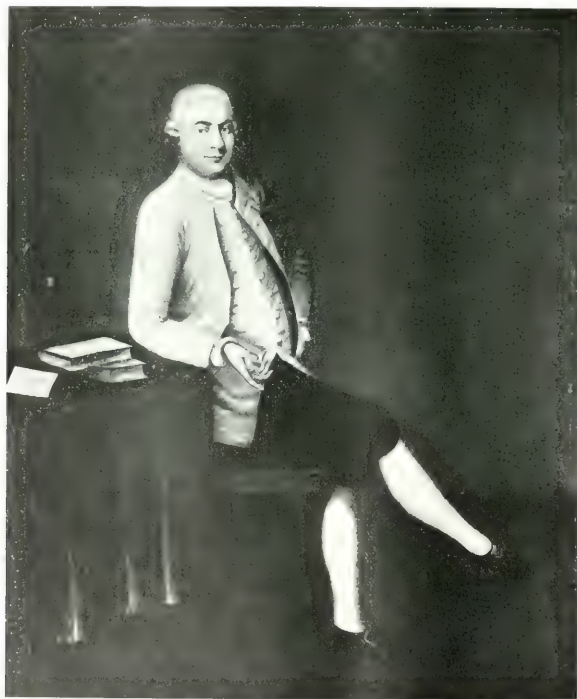
* I am indebted to the courtesy of the present owner,

execution of Dr. Dodd. About Ryland was the object that attracted the general attention. From Newgate to Tyburn the sound that reverberated from every quarter amidst the immense multitude was, "Which is Ryland? There, that is Ryland in the first coach!" Exclusive of the usual accommodation, a vast number of temporary stages were erected, and gentlemen's and hired carriages were innumerable. Some rooms . . . were actually let at the enormous rate of from six to ten guineas. . . . Ryland was in mourning, and wore a tail wig, and through the whole of this trying scene conducted himself with remarkable serenity and fortitude, strongly

one of the books, and the sheet of paper close by bears the inscription: "W. W. Ryland Esq., London." Ryland was born in 1732, and is here represented at the age of about thirty-five to forty years, so that the picture must have been painted in the early years of the century, just arrived in London in 1762. It is manifestly an immature production: but if it lacks the rounded and easy of his later manner, it is not without the strength and power of characterization which generally distinguish his male portraits to the disadvantage of his women. The picture may be compared to the small full-length of a man with a cane in the National Gallery, which belongs to a not much later date. Ryland is dressed in a greyish-white coat and waistcoat, black breeches, and white silk stockings. He wears a white wig, and

Mr. Falconer, of Coventry Street, for the excellent photograph from which the reproduction is taken.

is seated in a mahogany chair. The table at his side has a green cover. The author of the sepia sketch of Ryland holding out a newspaper with a gallows upon it is unknown. The following voucher accompanies the original: "Having seen the full-length drawing the other side of the late Mr. Ryland, and having known him some time before his death, I beg to certify that the same is a good likeness of that gentleman, as far as recollection and memory serves considering the distance of time, and I should have known it had it not been pointed out to me. (Signed) C. Humphreys, Broadway, Ludgate Hill, 24th February, 1820, in the 71st year of my age. Mr. Humphreys was an attorney practising many years at the Old Bailey. (Signed) J. H. Cotton." D. P. Parset's rare engraved medallion after Falconet is reproduced from a fine impression of the print in the writer's possession. It is dated 1768, and must be near to the time of the Romney.



WILLIAM W. RYLAND

FROM A PAINTING BY GEORGE ROMNEY



Concerning Antique Clocks

ACCORDING to certain writers, the invention of the clock may be attributed to Pacificus, Archdeacon of Verona, who flourished in the ninth century, or to Pope Sylvester II., who placed a clock in Magdeburg Cathedral one hundred years later, whilst other experts contend that it has only existed for the past six hundred years. Certainly, clocks were not brought into general use till the twelfth—or even the thirteenth century, though the invention may have been planned three hundred years earlier. In the young days of the thirteenth century clocks were made in the form of a globe; provided with the sun, moon and planets, they made known the time by means of weights and wheels. It also appears that in 1288 a clock was erected in one of the towers of Westminster Cathedral, and that in the first quarter of the following century one was put up at St. Albans. A fine example (dated 1348) was taken from Dover Castle and exhibited in England some thirty years ago, and there is evidence that one (with a vibrating balance instead of a pendulum) was made for Charles V. of France about the middle of the fourteenth century. Other examples (which, comparatively lately, have been sold by public auction) include a quaint circular clock-watch, the back of which is decorated with a pattern of flowers and birds, and which is dated 1580; a curious table-clock in a gilt metal case, with an upright pin set at each hour so that the time might be told in the dark by touch, with the date 1581; a celestial globe, attributed to Father Ferdinando Verbie, who flourished about 1680, and a table-clock (which strikes the hours) in a square steel case, of the late seventeenth century, being made with a short “bob” pendulum—hung by a thread of silk, and furnished with steel works. Nor must mention of the following

Part I. By George Cecil

be omitted:—the clock presented by Sir Isaac Newton to a former Master of Trinity College, Cambridge—which now stands on the staircase of the Master's lodge; a courier's clock of the early eighteenth century, of brass—made for hanging in a carriage; an hexagonal table-clock of the same period, in a marqueterie case, provided with glass panels through which the movement is visible; and a remarkably fine table-clock by F. L. Berg, Augsburg, dated 1719. The latter is in the form of a Monstrance—it has a radiating dial, and is decorated in coloured stones and enamel; the design embraces nine figures, one of which, “Charity,” surmounts the case, while the Four Evangelists and Four Great Prophets are placed at the corners of the steps at the base. The enamel design represents the conversion of St. Paul, the workmanship being particularly fine.

The reader, possibly, will be interested to learn that long before the advent of the sundial, or hourglass, the Chinese used a wick, two feet in length, which would smoulder for twenty-four hours. Knots were tied in it at intervals, so that by counting the number which remained the time might easily be ascertained. But the “wick timekeeper” is quite a modern contrivance when compared with the water-clocks of the ancient Chaldeans, Phœnicians, Babylonians, Judeans, and Egyptians. These *clepsydre* were simplicity itself, and merely consisted of basins of water provided with holes through which the water trickled into other bowls marked with the hours; they were usually placed in the principal thoroughfares, and corresponded to the public clocks of the present time. To this day in India a copper bowl and a native gong take the place of the *clepsydra*, and the *modus operandi* is as follows:—the bowl is allowed to

float in a large vessel filled with water, a tiny hole being pierced in the bottom, at the end of which it sinks, when the water over strikes the gong to denote the hour, and refills the empty bowl. This method is anything but a success, for the somewhat black cannot be depended upon to give his attention to the duty demanded of him, as the bowl fills he invariably goes to sleep, or wanders into the neighbouring barrow, forgetful of the time. However, as the native of India is habitually unpunctual it does not much matter if the whole day is allowed to pass without the hours being sounded.

According to Britten (who undoubtedly is the foremost authority on watches and clocks) the "earliest clock worthy of our modern fashion" was made about the year 1335 by one Peter Lightfoot, who was then Abbot of Glastonbury. This magnificent clock is a piece of machinery to make the heart of a giant of a diameter of six feet six inches, which is seated on a large angel who holds in his lap a man's head; the outer circle is divided into twenty-four parts in two divisions, the figure twelve being placed in a magnificent cross, the numbers (which are in Old English characters) are on round raised surfaces; the minutes and the age of the

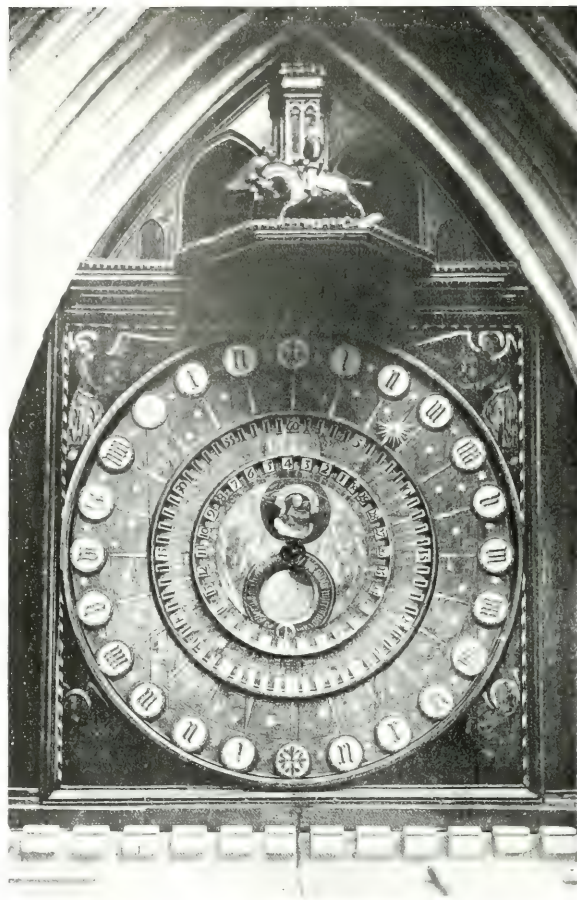


FIG. 1.—THE GLASTONBURY CLOCK

moon are also shown by means of numbers in a second and third circle; and the huge structure is finished off with an arched pediment nearly three feet high, in the centre of which is a turret and four mounted knights. The works of this wonderful old clock were of iron, and lasted for an uninterrupted period of nearly five hundred years. In the early part of last century it was thought necessary to remove them—and the authorities of Wells Cathedral (for the clock was taken there upon the dissolution of Glastonbury Abbey in the reign of Henry VIII.) actually

had the hardihood to perpetrate the following act of vandalism—they permitted an enterprising watchmaker to provide this heritage of the Nation with a new train. It may be added that the despoiled clock is still to be seen in one of the chapels in the North Transept, where, let us hope, it will be allowed to remain without being made to suffer further indignities. Another clock of the same period—a period when a cross took the place of the figure twelve—is the celebrated Wimbourne clock: like the Glastonbury example, its dial is contained in a square frame, and on the top are two statuettes, which represent angels blowing trumpets. The hours are indicated

Concerning Antique Clocks



NO. IV.—ARMILLARY
SPHERE GERMAN.
SIXTEENTH CENTURY
BRITISH MUSEUM



NO. II.—BRACKET CLOCK, WITH
MOVEMENT BY GUELIN PARIS



NO. III.—BRONZE CELESTIAL
GLOBE BRITISH MUSEUM

by a hidden hand, to which is attached a star; this hand revolved round the outer circle, the star appearing at its extremity. The space between the two inner circles is decorated with stars of various sizes, and the clock (as was then customary) is supported by three roughly carved brackets. In 1540 there was erected at Hampton Court a clock which is attributed to a Bavarian, Nicholas Cratzer, who was employed by Henry VIII. to read horoscopes and to perform other scientific duties. Of its three discs, the smallest one is provided with a globe which is painted so as to resemble the earth; the centre disc has the quarters marked on it, the edge being divided into twenty-four parts; and the third (which is nearly eight feet in diameter) serves to show the names of the months and the signs of the Zodiac. The pointer—resplendent with a gilded figure of the sun—fulfils several duties: it shows the days of the month,

the time by day and night, and the position of the sun and moon. The diameter of the outer circle is nearly ten feet; the numbers for the hours are nine inches long; and the initials of the maker and the date are cut on one of the bars of the iron framework.

Sad to say, this fine old clock also suffered at the hands of barbarians, for seventy-five years ago William IV. allowed some person to remove the ancient works—and to substitute, forsooth! some modern contrivance. It is a consoling fact that William died soon after permitting the heirloom to be so grossly defiled.

The first portable time-keeper, or table clock, appears to have left its maker's hands late in the sixteenth century, but it was not till a hundred years later that they became generally known. A very fine example of Jacob Zech is in the possession of the Society of Antiquaries. It is supposed to have been made for Sigismund I., King of Poland, about 1540, says the official



NO. V.—FRENCH CLOCK WITH VINCENNES PORCELAIN CASE
JONES BEQUEST, VICTORIA AND ALBERT MUSEUM



NO. VI.—A TALL CLOCK
IN THE PUMP ROOM, BATH

description, "it is a table-timepiece with a circular brass gilt

The clock
table, on a table of
two, should, one
of which shows an
angel, played and
crowned, to repre-
sent Poland; the
second has a "ser-
pent outward and
wavy pale crowned,
a child issuant from
its mouth and sur-
mounted by a dual
crown—the arms
of the house of
Visconti; and the
remaining one
shows the arms of
Lithuania. Above
the whole is a
naked figure hold-
ing up a warning
hand, an angel way-
ing a palm till each
of the two top span-
drels; birds and
animals support the
corners; and the
mutilated condition
of the machinery
clearly shows that
at one time the
clock was intended
to strike the hours.
In the sixteenth
century quaint flat
table-clocks—not
unlike a table
barometer—were
in vogue. One of these
(of Nuremberg
manufacture) was
made with two thin
dials, one of silver,
and the other of
steel, revolving in
opposite directions
as the days length-
ened, less of the

curious clocks were framed in octagonal cases of wood,

which were beautifully carved and decorated; others were provided with cases of brass engraved and gilt. Of noted table-clocks a remarkably fine example is in the South Kensington Museum; it was made at Alençon in 1587.

every minute be-
ing marked. A
Viennese exam-
ple of the six-
teenth century has
a plinth of
metal gilt, and is
decorated with
crystal plaques;
the case (which
is supposed to
have been a
present from
Henry VIII. to
Anne Boleyn,
and which is now
the property of
the King) is a
most valuable
specimen of this
period. It is of
brass, square,
with a dome of
beautiful shape,
above which are
the Royal Arms
surmounted by a
lion; it is pro-
fusely orna-
mented with
flour-de-lis; the
initials of the
lovers are cut
on the weights;
and the dial is
provided with
the customary
single hand. An
interesting example
of a mediæval clock
is furnished
by the clock in the
form of a ship to be
seen in the British
Museum; it is said
to have been made
for the Emperor
Rudolph II. by
Hans Schlott, of
Augsburg.

A celebrated maker of table clocks was Bartholomew Newsam, who flourished in London in the time of Queen Elizabeth; a fine specimen of his work is in the British Museum. Appointed clockmaker to the Queen, his fame spread to all parts of the kingdom, and he is said to have amassed a considerable amount



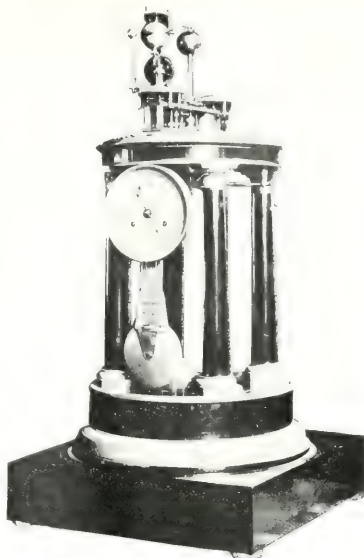
NO. VII.—THE TOWER CLOCK
IN THE PUMP ROOM, BATH

Concerning Antique Clocks

of money. Other noted craftsmen include John Abbott (London) 1703, Alais Blois (Paris) 1675, W. Ackers (London) 1700, Thomas Acton (London) 1677, Humfry Adamson (London) 1682, Agostin Albino (Madrid) 1806, Nathan Adams (Boston) 1790, Elias Allen (London) 1630, Joshua Allsop (Northamptonshire) 1689, William Almond (Lothbury) 1633, Johann Golling (Augsburg) 1748, Fester Amant (Philadelphia) 1793, Peter Anyot (Norwich) 1600, Jehan Augely (Paris) 1700, Conrad Fischer (Anolzbach) 1760, J. Barbaret (Paris) 1600, Timothy Barnes (Litchfield, U.S.A.) 1790, David Grandjeau (Locle) 1774, Ralf Greatrex (London) 1653, Pierre Duet (Paris) 1750, Girond Fils (Vevay) 1675, and Daniel Quare (London) 1660.

There are only a few cases of women clock-makers: two of the best known are Margaret Green, who flourished in London from 1765 to 1774, and Elizabeth Bodily, supposed to have carried on her business about 1690.

A number of the names handed down to us are of great renown, chief amongst them being Thomas Tompion, George Graham, Henry Jones, Edward Barlow, and Daniel Quare. Henry Jones, who was Master of the Clockmakers' Company in 1691, inscribed his clocks "Henricus Jones, Londini," and one of his patrons was Charles II. George Graham, who worked under Tompion for many years, achieved the dignity of being elected a Fellow of the Royal Society, and Tompion himself was for a long time pre-eminent in his profession. In the Pump Room at Bath is a very remarkable specimen of a long-case clock by this celebrated maker, which has been



No. VIII.—FRENCH ASTRONOMICAL CLOCK
BY RAINGO, PARIS SOANE MUSEUM

It was presented by the maker in 1709 ostensibly to Beau Nash, but actually for the benefit of the members of the place. It is nine feet high; the dial is of brass with eight hours; the hands are of silver; it is provided with a scale and equation index; the day and month are also shown, and the workmanship is so excellent that it still keeps perfect time, only requiring winding once a month. Unlike the majority of these cases, the front is boldly bisected by a pillar, and the finely arched top is surmounted by the inevitable gilt balls. At the close of a long, useful and honourable career Thomas Tompion was buried in Westminster Abbey in 1713. "the Father of Clockmakers," his name is revered by connoisseurs and

horologists all over the civilised globe. Quare, who was born in 1632, was fortunate enough to secure the patronage of the King, and amongst his surviving clocks is one at Buckingham Palace and another at Leominster.

England and the Continent, comparatively speaking, are rich in old clocks.

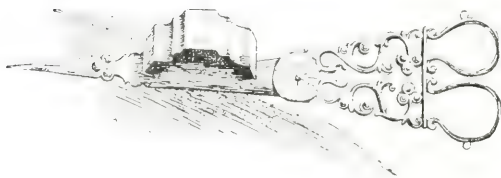
To those already mentioned may be added the curiously complicated clock at Lyon Cathedral; the Strassburg clock; the Isaac Harbrecht clock on view at the British Museum; those at the church of St. Mary and the Dome church at Lubeck, and the wonderful seventeenth century clock in the Grand Piazza, Venice. The Lyon clock was constructed in 1598, and was the work of Nicolas Lippius of Basle and Nourison, a local clockmaker; it boasts seven figures, each of which appears in a niche once a week. Perhaps the Strassburg clock is the most wonderful of all, more than 100



No. IX.—CLOCK BY AULIARI
SOANE MUSEUM

[illegible]

The Venice clock, they bow as they pass the Virgin. The third balcony is devoted to the gods of the days of the week, who drive across it in chariots every hour. A famous clock which took over thirty years to build, and which was exhibited at the Great Exhibition of 1851, is Lovelace's Exeter clock; below the works is a cabinet which when opened displays a miniature belfry with ringers, and the background is painted to represent a number of old buildings in Exeter. Interesting examples in private collections include Mr. John Coates' long-case clock, from Yorkshire; Mr. Walter Withall's two bracket clocks; and Mr. Archibald Ramsden's long-case clock—in a fine inlay pattern with decorative hands—by P. A. Schlegel of Nuremberg, and a Cromwellian lantern clock, whilst at the Science Museum are two clocks which will repay a visit. That reproducing the permission of the Museum authorities in No. xiii is a French astronomical clock which formerly belonged to His Royal Highness the late Duke of York, there being only three others like it. The upper works revolve once in twelve months, requiring to be wound every two years, and the clock is in excellent going order. The other clock (No. iv.) is by Vulliamy of London, and is, with its beautiful brass work, a particularly fine example of its period.





MADAME MOLÉ RAYMOND
BY MADAME VIGÉE LE BRUN
(In the Louvre)





Stuart Embroidery

By M. Jourdain

EMBROIDERY during the seventeenth century failed to maintain the level of earlier periods in design, though the technical cleverness of some of the raised work of the period is remarkable. The exception to this degeneration are the boldly drawn and effective designs for worsted embroidery upon curtains and hangings: and towards the end of the century, some quilted work with embroidered patterns in yellow silk.

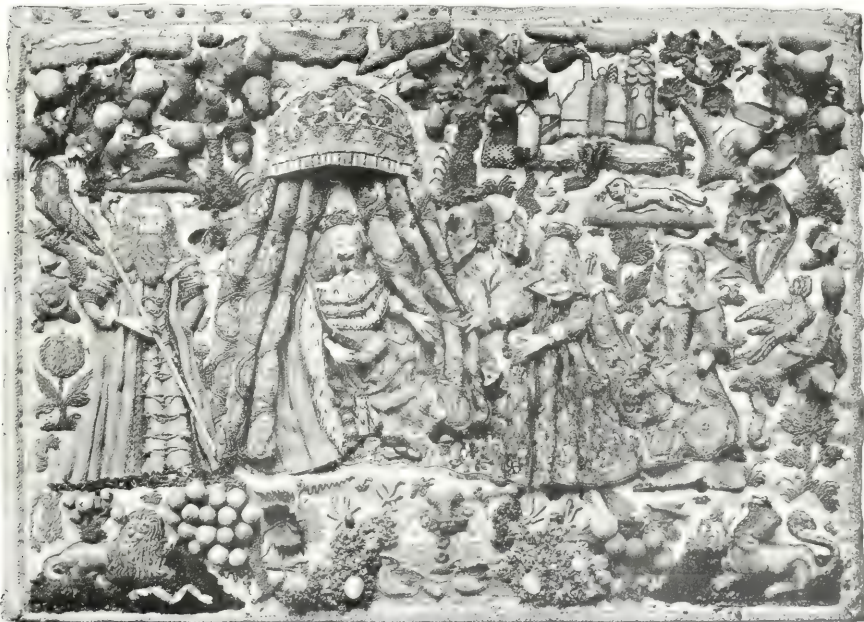
Towards the end of James I.'s reign a singular custom came into fashion, that of representing religious subjects in lace and cut-work, as well as in embroidery.

If we are to believe John Taylor the Water Poet

a writer of the Jacobean period, the designs for embroidery were:—

"Collected with much praise and industry,
From stitching Siam, and his zing, Muscovy,
From little France, and plenty of Italy,
From Poland, Sweden, Denmarke, Germanie, . . .
From spacious China and the King of Kings Persia,
And from Great Mexico, the Indies West."

But while the influence of Poland, Great Mexico, spacious China, and the rest may be safely neglected, there is considerable ground for the supposition that Stuart needlework was developed in the direction of the needlework picture by the tapestry industry

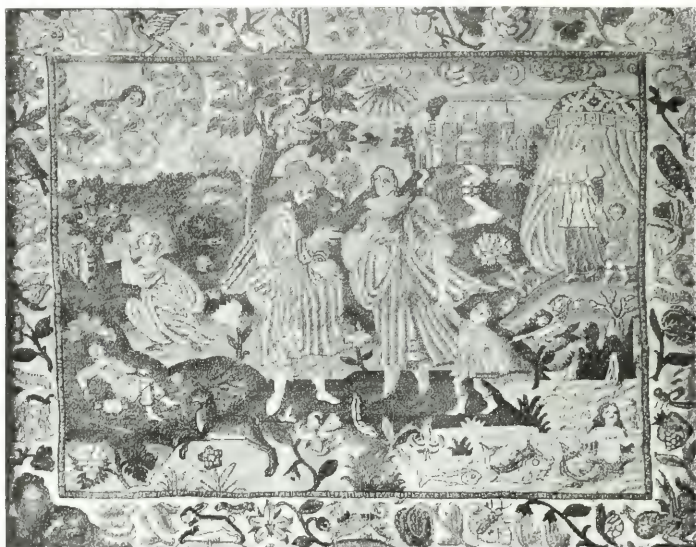


PANEL OF WHITE SATIN WITH STUMP-WORK EMBROIDERY SHOWING CHARLES
HENRIETTA MARIA AND LADY IN ATTENDANCE ADVANCING TO HIM

UNDER A TENT AND GROUND
EIGHTEENTH CENTURY

established in England. As Mr. Ellis pointed out, the majority of needlework pictures represent a picture of an industry which, once established, often maintained a close connection with the manufacture of tapestry in this country, and became popular with the aristocracy. The arts themselves, and by and during the reigns of James I. and Charles I. and II., but at the close of that reign, tapestry in England declined and practically ceased to exist. While tapestry lost its hold on popular taste, the miniature

its favourite subjects are those connected with the reigns of Stuart. Charles I. and Henrietta Maria, Charles II. with Catherine of Braganza, are frequently represented, though scriptural subjects are also popular. It is the work of ladies of royalist houses, such as the Copes of Bramshall and the Verneys of Claydon (where specimens are preserved); and Jane Lane, 'lady Fisher,' who aided Charles II. in his escape from Worcester, worked one during her last years, which was left unfinished at her death in



THE KING IMMEDIATELY BEFORE THE BATTLE OF MARston. IN THE POSSESSION OF SIR SPENCER PONSONBY LANE.

occupy itself—the needlework picture—remained alive for a considerable period.

Tent-stitch (*petit-point*) pictures in imitation of tapestry are the earliest of needlework pictures; the later stump-work and embroidered pictures worked closely in the flat stitch known as long and short stitch upon a silk or satin ground, are subsequent variations and fancied improvements upon the original

1689. At the four corners are medallion portraits of Charles I. and II. and James II. Charles II., who wears a crown, is a closer likeness than his counterfeit presentment in many of these embroideries.⁴

John Taylor gives as subjects for needlework in *The Practice of the Needle*—

"... Poses rare, and Amorous,
Signifique searching sentences from Name,
True History, or various pleasant fiction,
Lively scenes, and many more."⁵

⁴ *History of the Royal Manufacture*, vol. xviii.

⁵ The legend, with the seal of the Lanes arms attached, reads thus:—"The work of Mrs. Jane Lane, who rode behind King Charles the Second from Worcester to Bristol from thence to Trent in Staffordshire . . . the King passing for the son of one of the servants of Colonel Lane, (father to Mrs. Jane Lane, who began this piece of work but died before it was finished)." . . .

⁶ *History of the Royal Manufacture*, vol. xviii, p. 172. The work of Mrs. Jane Lane, who rode behind King Charles the Second from Worcester to Bristol from thence to Trent in Staffordshire . . . the King passing for the son of one of the servants of Colonel Lane, (father to Mrs. Jane Lane, who began this piece of work but died before it was finished)." . . .

but in reality the choice of subjects is more limited. When not inspired by royalist feeling, "true history, or various pleasant fiction," has its place taken by scriptural subjects drawn chiefly from the Old Testament. Of these religious subjects the most frequently met with are Esther and Ahasuerus, Susannah and the Elders, Abraham and Hagar, Adam and Eve, Joseph and Potiphar, the Queen of Sheba and Solomon, David and Abigail, and Jephthah's Rash Vow. "Several incidents in the life of Abraham

moon often shine together, and the sun and moon hovers over the scene. The landscape backgrounds are filled up with castles and houses (with their stepped roofs), tents, mounds, rockeries, fountains, and fishponds; and any small gaps are filled in with fruit, flowers, insects, a few favourite birds, and the royal supporters.

It seems probable, from the similarity of the motifs found on different specimens of this work, and their amateurish arrangement and grouping, that the designs



PANEL OF WHITE SATIN WITH APPLIQUES OF FLAT OR SLIGHTLY RAISED EMBROIDERY IN THE POSSESSION OF MRS. CLOVE

are recorded. David occasionally appears; but the most popular subject of all is Queen Esther and Ahasuerus; the main reason for its frequency no doubt depended upon its offering an opportunity for honouring reigning kings,"* and affording a flattering and insular comparison between the greatness of the English Ahasuerus and the unimportance of his foreign bride. The New Testament seems to have received but scant attention.

Another common quality of stump-work and flat embroideries in long and short stitch is their eccentricity of design. Richardson makes Clarissa, when making a drawing, remember not to draw "the sun, moon, and stars all in one piece"—a thing that the Stuart embroiderers consistently forgot. The strange

for the single motifs appeared in pattern-books, and were combined by the embroiderers at their own discretion. Such a pattern-book, a copy of which is in the Bodleian, appeared in 1632:—"Certaine Patternes of Cut-worke . . . also sundry sorts of Spots as Flowers, Birds, and Fishes, etc., and will fitly serve to be wrought, some with gould, some with silke, and some with crewell."

Contemporary with stump-work is bead-work, which was frequently used to ornament the curious worked panels, caskets, mirror-frames, baskets, and purses of the period. The purses were made of *knitted* thread on which beads lay like a sun. In the more solid articles beads were strung and laid flat on the material to be decorated until it was completely covered, the effect thus resembling that of Italian bead mosaic, where the beads are pressed into a

* *Samplers and Tapestry Embroiderie*, by Marcus B. Huish.

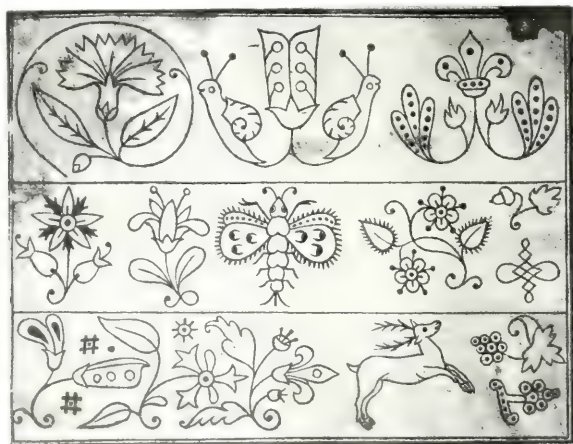


A TAPESTRY, WITH A CENTRAL FIGURE, AND A BORDURE OF FLOWERS, FRUIT, AND ANIMALS. SIXTEENTH CENTURY.

than any other adhesive material like the real mastic. Sometimes, instead of laying the beads flat upon the foundation, a padding, like that of stump-work, was used to give relief. These pictures in beads have stood the test of time fairly satisfactorily—their colouring, of course, being imperishable.

It is very usual to meet with panels, caskets, etc.,

of the Stuart period, the designs of which include figures intended to represent royal personages or celebrities of other kinds, but any facial likeness to their supposed originals is in most cases lacking. But there are a few needlework miniature portraits which are excellent likenesses. Three well-known and interesting specimens worked in very fine twisted



A TAPESTRY, WITH A CENTRAL FIGURE, AND A BORDURE OF FLOWERS, FRUIT, AND ANIMALS. SIXTEENTH CENTURY.

silk, in flat "long and short" and "split" stitches, represent Charles I.; and a fourth, the Duke of Buckingham, this latter a medallion on the cover of a copy of *Bacon's Essays* (1625)* presented by the author to the duke. The miniature portraits of Charles I. are strongly reminiscent of more than one of Van Dyck's portraits of that king; but "when

Besides these "artistic needlework portraits of Charles I. that rival miniatures, and were certainly stimulated by the development of miniature painting in the reign of Charles I., there exist small badges or memorial medallions" representing him, worked entirely with his own hair by royalist ladies in needlepoint lac-stitch. One of these is in the



MIRROR SET IN A MOULDED WOODEN FRAME WITH GILT FLORAL AND DAMPER ORNAMENT ON EACH FACET. THE ORNAMENT CONSISTS OF APPLIQUÉ FLAT AND PADDED STUMP-WORK EMBROIDERY. SEVENTEENTH CENTURY.

compared with the actual portraits of that king, the similarity is found to be more apparent than real," as they differ widely from each of them. One of these royal miniatures is in the Victoria and Albert Museum,† and was formerly in the Zouche collection; the second and almost exactly similar miniature is in the possession of Mrs. Head; the third, unlike the other two, and smaller, is in the Wallace collection.

There are also a few other similar needlework miniatures of Charles I. in private collections, which have been exhibited.

* This volume of *Bacon's Essays* is bound in green velvet with an embroidered portrait of the Duke on each cover, surrounded by silver filigree work, and is in the Bodleian.

† No. 812, 1891.

possession of Lord Llangatock, and has a small bunch of the king's hair tied to the frame of the medallion. A similar medallion is in the possession of the Misses Trevelyan.

Burton, in his *Anatomic of Melancholy*, enumerates women's works as "curious needleworke, cut-worke, spinning, bone-lace making, with other pretty devices to adorn houses, cushions, carpets, stool-seats." Of the latter class of furniture and upholstery embroideries, a very curious list is given in the will of Dame Anne Sherley; (1622-3), from which it will be seen that the design of her work is typically English, all kinds of inappropriate plants and vegetables—dilly

‡ *Illustrated Needlework*, by E. P. Staley.

flowers, woodbines, cucumbers, cabbages, hawthorns—finding their place upon her carpets, while her chairs are of silk and “cruell” needlework.

A sign of the interest attached at this period to needlework is the fact that a portrait of a lady, painted by Daniel Mytens the elder (d. 1656), who painted in England in the reigns of James I. and Charles I.

The time of James I. and Charles I. was the era of great ladies who were skilled in embroidery, and had often been taught by a tutor on that subject. Mrs. Hutchinson, in her *Memoirs*, enumerates among the eight tutors she had, at a young age, one for needlework; while Harriet St. John, about the same period, entered the service of the Earl of Thomond to teach his daughters the use of the needle, with



FIG. 1. A CHAIR, THE SEAT AND BACK OF WHICH ARE COVERED WITH A CLOTH OF GOLD, AND THE FRINGE OF SILK. THE CHAIR IS THE PROPERTY OF THE VICTORIA AND ALBERT MUSEUM.

She is painted holding in her left hand a picture of the Magdalen, in needlework. The *English Connoisseur*, in mentioning the picture gallery writes of “Lady Isabella Bolton, daughter of Lady Isabella Bolton’s family, in King James the First’s reign, drawn in a dress of her own work, full length,” whose “most admirable needlework was accepted by the University in convocation July 9th, 1636.” Many verses were written in her honour by Cartwright

the salary of £200 a year. The money, however, was never paid. So she petitions the Privy Council for leave to sue him. The accounts of the education of two contemporaries, Lady Fanslaw and Lady Halkett, so closely correspond that we may consider it to have been usually bestowed upon young ladies in the time of Charles I. The former describes her own as including “working all sorts of fine works with the needle, learning French, singing, lute, the

12, P.R.O.
Aunt, Lady Fanslaw, 1625-1680. *The*

virginals, and dancing." Of Lady Halkett* we are told that she and her sister "had masters for writing, speaking French, playing on the lute and virginals, and dancing, and a gentlewoman was kept for teaching them all kinds of needlework."

Nicholas Ferrar's establishment at Little Gidding, in Huntingdonshire, "the Arminian Nunnery," as its enemies called it, has been credited with the production of certain embroideries, especially embroidered books, but there is really no grounds for this belief. Probably the belief that embroidered books were worked at Little Gidding rested on a passage in the *Worthies of England*, by Fuller. Fuller says about the ladies there that their own needles were employed in learned and pious work to "binde Bibles." This probably only refers to the sewing of the leaves of the books upon bands of the back, which is done with needle and thread.

The interest in costume, which is so marked a feature of English embroidery of the seventeenth century where figures are introduced, seems inconsistent with the habits of the ladies of Little Gidding, who wore "black stuff all of one pattern and always the same."

The elaborate stitches used in the seventeenth-century embroidery were elaborately named and differentiated. In Taylor's *Needle Excellency*, and in Randle Holme's *The Schoolmistress' Terms of Art for all her Ways of Sewing*,† many descriptive terms for various stitches are used, but unfortunately most of these can no longer be identified.

Randle Holme gives plat stitch and single plat stitch, Spanish stitch, tent stitch on the line, tent stitch on the tent, Irish stitch, gold stitch, back stitch, Queen's stitch, satin stitch, fern stitch, new stitch, whip stitch, laid work, fisher's stitch, finny stitch, rock work, nett work, tent work, frost work, finger work.

"All which (he adds) are several sorts and manners of work wrought by the Needle with silk of Natures, Purles, Wyres, etc., which cannot be described"; while Taylor enumerates many of the same stitches, equally without explanation or definition:—

"Fine lerne stitch, finny stitch, new stitch, and chain stitch;
Brave bred stitch, fisher stitch, Irish stitch, and Queen stitch;
The Spanish stitch, rosemary stitch, and mouse stitch;
The smarting whip stitch, fiddle stitch, and the cross stitch."

A kind of metal embroidery now known as *purl* is very probably the same as that to which the word was applied in the seventeenth century. A thread with this name is mentioned in several places as having been used in the seventeenth century in England. Purl is fine copper wire closely bound round with coloured silk. This is then closely coiled round something like a fine knitting-needle, then pushed off in the form of a fine coiled tube. Any coloured silk can be used to "shade" the copper wire. Purl is always cut into short lengths for use; threaded on the needle, and fastened down to the ground like a bead.

Purl flowers are sometimes used as accessories to a design. Sometimes a whole piece is worked in it.

Some embroideries of the late *seventeenth century* are designed upon a far larger scale. These hangings, bed-curtains, and valances are of linen of a mixed material of linen and cotton.

* Anne, Lady Halkett, 1622-1690. *Autobiography* (Camden Society, 1875). † *The Academy of Art and Mystery*, Book III.



NOTES AND QUERIES.

*The Editor wishes the assistance of writers of
[THE CONNOISSEUR MAGAZINE, and others, all, to
contribute information required by Correspondents.]*

TO DEAR OLD LADY, ALLIETHED GO
SIR JOSHUA REYNOLDS.

DEAR SIR, In reference to this, and judging by
photo of the above as reproduced in the July
CONNOISSEUR MAGAZINE, page 100, "Notes and
Queries" columns, may I be allowed to state that
"look-a-like" to me to be more like the work
of Sir Wm. Beechey than Sir Joshua Reynolds.

Kindly, Sir, that is my opinion now about it,
although it is, of course, somewhat rather difficult
to say this without first seeing the painting itself and
the glazed flesh tints, but the curves and lines,
smoothness, well defined outline, and features so
delicately delineated, surely would help one to throw
out the suggestion now made, that it can be easily
either attributed to, or probably by, Beechey: but
this, no doubt, when someone has identified the
portrait, will be much easier for your enquirer to
establish its authenticity.

I have found Beechey painted very much alike about
the eyes, etc., and were both followers of Reynolds.

Believe me, dear Sir, faithfully yours,

GEO. SYD. TRATT.



FIGURE 100.

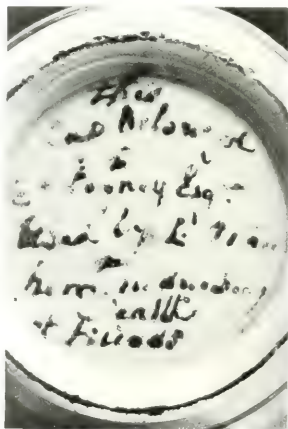
NELSON MUG.

DEAR SIR, I am sending you herewith photos of
a mug, which you may possibly deem worthy of repro-
duction in THE CONNOISSEUR MAGAZINE.

The mug in question is four inches high and of
very soft paste, which by transmitted light has a
dirty yellow tinge. The glaze is thin, and has
almost a grey appearance. The handle is typically
European in shape and also in decoration, but
the decoration of the body is absolutely Oriental,
not only in style and colouring and enamelling,
but also in feeling — very different from, say, a
piece of Worcester or Bow decorated in the Oriental
taste.

I was informed at the British Museum that the
mug is a most unusual specimen, and is possibly
Bow. The South Kensington authorities tell me
that they have nothing like it, nor have they ever
seen anything like it, and can only conjecture that
the mug is Bow or possibly Lowestoft. A sound
expert on Oriental porcelain tells me that the mug
is unique as far as his experience goes, and suggests
that it is a Bow body decorated in China.

There is another very interesting point. On the



BACK OF NELSON MUG.

Notes and Queries

base has been written in ink an inscription, which is partly decipherable, as follows:—

This
Cup Nelson gave
to
E. Esq. (? Cogney)
Used by L.
(? ham) . . . in drinking
'ealth
of Friends.

Believe me to be, yours faithfully,
H. J. RUTHERFORD JONES.

CLOCK BY SELWOOD.

Mr. Gauge wishes to know whether the fret and dial of a lantern clock by "William Selwood, Ye Mermaid in Lothbury," engraved along the base of fret (Heraldic fret date 1630), were originally burnished or lacquered brass, or plain brass?

PORTRAIT BY GAINSBOROUGH.

DEAR SIR,—As a steady reader of THE CONNOISSEUR MAGAZINE, I herewith take the liberty to ask you if you know anything about a *Portrait of Mrs. Seeley, Dr. Burrough's Sister*, attributed to Gainsborough. The picture measures 30 in. by 25 in., and is still in good condition, though there are some cracks in the paint. The lady is represented in a white dress, with a red or pink shawl over the left shoulder, brown hair and blue eyes, dark background, with on the left of the picture some trees. It is square, but framed in oval, and on the back of the canvas there has been put a slip of, I presume, a sale catalogue, bearing in English the inscription—

T. GAINSBOROUGH, R.A.

87. *Portrait of Mrs. Seeley, Dr. Burrough's Sister*, in white dress, 30 in. by 25 in., in an oval.

I should be very glad if you or one of your readers could tell me if there is anything known either about Mrs. Seeley, and at what time she lived, or about the painter, and the origin of the picture, which has been sold by public auction.

Thanking you in anticipation,

I remain, dear Sir, yours faithfully,
F. SNEL.

UNIDENTIFIED PAINTING.

DEAR SIR,—I suppose to be the same painting (J. Sefton Sewill) in "Notes and Queries," p. 185, March, 1910, to be the work of *Gerbrandt van den Breckhout*, Dutch painter, 1621-74, a pupil and imitator of Rembrandt, at Amsterdam.

Obediently yours,

C. H. C. FLUGI VAN ASPERMONT.

ANTIQUE BRONZE.

DEAR SIR,—*Re* "Answers to Correspondents" in the August number of THE CONNOISSEUR MAGAZINE, you illustrate a bronze, and say "it appears to be a fine antique, evidently intended to represent Adonis."

I believe I am right in saying that the bronze illustrated is a *copy* of a famous bronze in the Naples Museum—a very well-known bronze from Pompeii, of the usual green colour, and the name, I think, "Narcissus." I myself have one of the copies, which I bought in Naples for a few shillings, and, therefore, I think it will be better if you prepare your correspondent for disappointment should he wish to dispose of his bronze, for hundreds of copies are made and sold in Naples every year, and unless his was by a very famous sculptor it would fetch very little indeed.

Yours truly,

RUTH M. BLEACKLEY.

ANTIQUE BRONZE.

DEAR SIR,—I note on p. 299 of the August CONNOISSEUR MAGAZINE, a reply, A2,950 (Beyrout). The photograph of the bronze shows it to be a replica of the original in the Naples Museum found in Pompeii, representing "Narcissus."

Copies in bronze about 3 ft. 6 in. high can be obtained in Naples for about £7 in green bronze, and £8 10s. in black bronze. I myself have one of the former, and the detail is quite as perfect as the original. These particulars may be of interest to your enquirer.

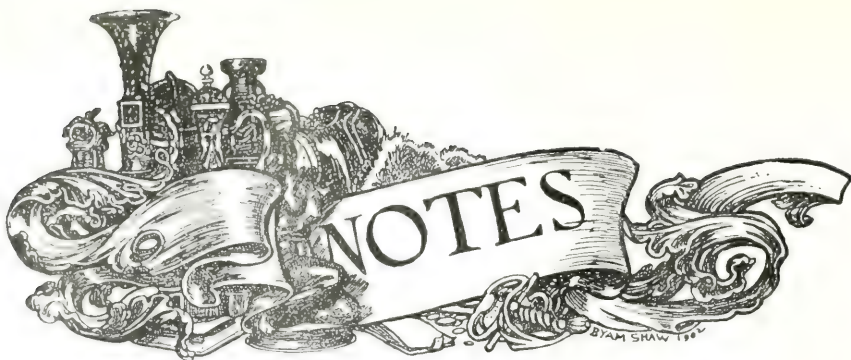
I am, yours very faithfully,

MOPAY DALLON.

ANTIQUE BRONZE.

(In the photographs sent us by our correspondent the bronze in his possession appeared to be too fine to be an ordinary modern copy such as mentioned in the above letters. We recognise, however, the great difficulty of judging by photographs, and the opinion expressed by our expert was not intended to

CHITL—1850



WILLIAM SADLER's striking chalk drawing of *John Kemble as the Count of Narbonne*, one of his latest and most desirable additions to the National Gallery of Ireland, has interested alike for the common-sense and the antiquary. It is the earliest known

portrait of a great tragedian and leader of the stage, the closing phases of whose probation were profitably

spent in the English capital, and thus an agreeable exception to the general rule of the artist's manhood as a variable, and at times a very uncertain, quantity, which was not, as it were, made of sterner stuff, so that posterity has come down to us with the earliest and most accurate representation of him in Dublin, Sadler studied at West's and in process of time became a mezzotint, and published by William Allen, of 88, Dame Street, Dublin, only

in the spring of 1783, in response to the desire of a number of the young tragedians Irish friends for a mezzotinto portrait of him in a favourite character. Kemble had arranged to make his London debut at Drury Lane in the ensuing September, and the demand for the portrait came by way of souvenir of his Dublin sojourn. The prime mover in the subscription for prints was doubtless Captain

Jephson, the Master of the Horse at Dublin Castle, a brilliant amateur actor, whose tragedy of "The Count of Narbonne" (after seeing the light at Covent Garden had been produced at Smock Alley, on December 14th, 1781, with Kemble in the title character. Jephson's play had proved popular with the Dublin audience, and was revived precisely at the period the chalk drawing was executed. On the mezzotint scraped by Sadler after his own work, and published by William Allen, of 88, Dame Street, Dublin, only



JOHN KEMBLE

WILLIAM SADLER 1783

three examples are known, one before and two after letters. The latter are now in the Print Room of the British Museum, and were probably the two sold at the Challoner Smith sale for £6 15s. and £7 10s., or, taken together, some £10 less than they had cost the compiler of the great pioneer book on *British Mezzotints*.—W. J. L.

OUR illustrations represent some fine specimens of

A Set of Jacobean Furniture

Jacobean oak. The gracefulness shown in the design of the two chairs, and the well-balanced proportion of the table, are noteworthy. The set from which they are taken consists of the gate-legged table, the armchair, and six high-backed chairs. While individual chairs of the period are usual, sets are seldom seen, so much so that it is perhaps not too much to describe this particular set as unique.

Originally in a castle in the north of Ireland, where they furnished the quarters of the commander of the garrison, they have remained ever since in the same family, and thus have come into the hands of the present owner without suffering the vicissitudes which commonly await articles of the kind. To this may be ascribed their remarkably good state of preservation. An inspection of the illustrations shows that in the high-backed chair the semicircular ornament at the top of the back, corresponding to a similar device under the seat between the front legs, is missing. The armchair has two small breaks in the inside of its beautifully finished top. To these flaws may be added the fact that sheer lapse of time has worn down the small knobs in which the legs of the chairs, like those of the table, ended. With the exception of these slight tributes to the passing years, the set is as it was upwards



GATE-LEGGED TABLE AND ARMCHAIR



HIGH-BACKED CHAIR AND ARMCHAIR

of the first English workshop of the skillful artist who designed it. —H. K. M.

WE regret to announce the death of Mr. Charles

Butler, who lived in the country residence, Warren Wood, near Hatfield. Mr. Butler, who was in his ninetieth year, and had been in declining health for several months, was well

known as the owner of one of the best chosen collections of pictures by Old Masters in this country. Until quite recent times he had taken great pleasure in showing his pictures to his friends, and the collection was easily accessible to the serious student, while foreign critics on a visit to London invariably made a point of inspecting his house in Connaught Place.

Mr. Butler, who was one of the most kind-hearted, courteous, unassuming and old-fashioned of men, was only a few years ago a familiar figure in the sale-room and at public exhibitions, and until three years ago

was a regular visitor to the National Gallery. In 1880 he for the first time lent pictures to the Old Masters Exhibitions at Burlington House, while in 1884 he contributed nineteen paintings, and in 1894 twenty. Although he owned pictures of all schools, the strength of the collection lay in its fine examples of the primitive Italians, more especially of the Florentine School. Some of these Mr. Butler acquired during his frequent visits to Italy. He purchased eight pictures at the Alexander Barker sale in June,

1879, for what would now be considered ridiculously small sums. A *Portrait of a Youth Playing a Guitar*, by Bacchacca, which figured in the same sale, was shortly afterwards acquired by Mr. Butler, from whom

at an early hour, and times passed also another private collection, the Hartnolls, here.

He lent twenty-nine pictures to the Exhibition of Early Italian Art held at the New Gallery in 1893, one of the best pictures there shown being the *St. Catherine of Russia* (now in the *Rossini* collection, *St. Catherine*), by Cosimo Rosselli. Eight pictures from this collection figured in the Exhibition of 1896, one, *St. Catherine*, by

CONNOISSEURS of silver work will appreciate the fine example of Russian art shown in the circular photograph on this page. It is a punch bowl presented by the Tsar to Mr. R. J. Barrett, author of *Russia's New Era*, *Canada's Century*, a series of articles on *Mexico's Resources and Industries*, and other works of economic value. Specimens of Russian achievements in the phase of art here exemplified are rare in this country,



SILVER PUNCH BOWL

which, it once belonged to Mary Queen of Scots, was included in the Royal House of Stuart Exhibition at the Victoria and Albert Museum.

The catholicity of his taste is exemplified by his purchase of an excellent *Departure of Lot and his Family from Sodom*, by Rubens, at the Blenheim Palace sale in 1826 for £1,042 10s., and by his owning the *Proserpine*, and *Fiammetta*, by Rossetti.

Mr. Butler once told the writer of these lines that he had seen a picture of £5,000, the *Assumption of the Virgin*, which was acquired by the Duke of Hamilton, and which in 1882 it was bought by the National Gallery for £4,777 10s., after a fierce competition with the authorities of the Louvre Museum. This large panel, which is still catalogued at Trafalgar Square under the name of Botticelli, is now regarded

as a work of the same hand as the main part of the *Assumption*, and is now in the collection of the Earl of Devon, at W. B.

and almost unique interest attaches to the magnificent royal gift with which Mr. Barrett's endeavours to dispel prejudices and refute misrepresentations concerning Russia have been rewarded. The Circassian design is bold, vivid, and distinctive: the execution of the work is indeed a revelation of Russia's fine artistry.

THE bowl illustrated was made to order by Wedgwood for John Durand, of Woodcote Lodge, Surrey, in 1796, bearing date 1796, and initials J. D., and presented to the Carshalton C. C. of that date. Only two ceramic representations of cricket in the eighteenth century are said to be known, and this is one of them. The medallion on the inside is one of the earliest, if not the earliest, representations of the game, six stumps being used. The bowl is 11 in. in diameter and 4½ in. high. It has an inner border of vine leaves and grapes,

The Carshalton Cricket Bowl



THE CARSHALTON CRICKET BOWL



MEDALLION INSIDE THE CARSHALTON CRICKET BOWL

and on the outside three groups of flowers and fruits. It came to the attention of the collector in the sixties, and was obtained from a relative of the collector at the Grand Hotel, Carshalton, at

where $\mathbf{A} = \mathbf{A}(\mathbf{r}, t)$ is the vector potential, $\mathbf{B} = \nabla \mathbf{A} \times \mathbf{r}$ is the magnetic field, $\mathbf{E} = -\nabla \phi - \frac{1}{c} \frac{\partial \mathbf{A}}{\partial t}$ is the electric field, \mathbf{r} is the position vector, ϕ is the electrostatic potential, $\mathbf{H} = \mathbf{H}(\mathbf{r}, t)$, $\mathbf{B}_y = B_y(\mathbf{r}, t)$, and $\mathbf{A}_{\text{ext}} = \mathbf{A}_{\text{ext}}(\mathbf{r}, t)$. The vector

[illegible]

Old Chair

to the fact that it is not so highly valued as pieces of lacquer, as evidence for it did not come from England till the reigns of William and Mary, and its popularity, for articles of furniture, did not last for more than a few centuries. During that time lacquered work was exported chiefly from Tonking and Fouchow, at first in small pieces or in panels suitable for using as the inlay of cabinets, and for clock-cases. It is an enterprising cabinet-maker's sentiment to turn work, for instance, of a table or long clock, and this was treated in the surface lacquered.

But the clever Dutch traders, finding they very readily disposed of lacquered wares, brought over to Holland craftsmen who taught Dutch workers the art, and thus expenses of carriage and packing were saved, the travelling of the time occupied by the old sailing vessels, and the return to the East, and back again to the West, was a great saving.

There was a small flock of 150,000,000 women in South Wales who supplied English examples. It is probable the chair was made and lacquered there; the lacquer is a very good imitation of the best, and all interesting.

Portuguese Sampler

The sampler shown in the illustration is of Portuguese origin, and certainly has little in common with

the English sampler we are accustomed to see as the work of our grandmothers.

This example is a veritable pattern cloth and nothing else, for it has none of the quaint primness in

arrangement of the stitches, the orderly grouping of border patterns, alternating with alphabets and numerals, which we look for in a typical English sampler, nor is there any ornamental work done for the sake of beautifying the cloth, which lends so much charm to most samplers. True, it is of rather a late date, 1850, when samplers had become of a graded form, for fine stitching and ordered pattern were on the down grade, and that veritable reign of terror—the reign of Berlin wool-work—was beginning,

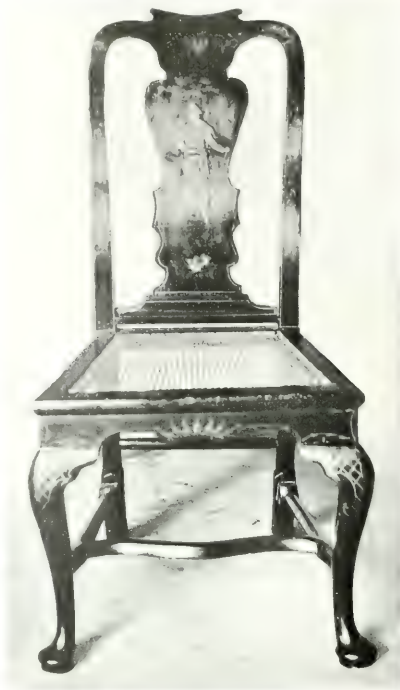
When we have adversely criticised the arrangement, there is no further complaint to be made, for some of the drawn thread-work is good, and its use as a diapered background for a bold pattern is successful. The corner groups worked in satin-stitch and in cross-stitch respectively are also good.

and the darned network, effective with the designs of conventionalised floral forms. As in all Spanish and Portuguese samplers, the colouring is striking, and though more blatant than is in accordance with English taste, it is extremely effective.

Of women artists, Marie Louise Elizabeth Vigée Le Brun has perhaps attained the most enduring title to distinction. In her work she

Our Plates

and thus her portraits of women and young girls are intimate revelations of feminine character such as few artists of the opposite sex can hope to emulate. The Louvre is fortunate in possessing several of her works, especially distinguished by this characteristic: among these are the two well-known portraits of the artist and her



OLD ENGLISH LEARNER CLUB CHAIR



Printed by W. Woodcut, 5, 1.

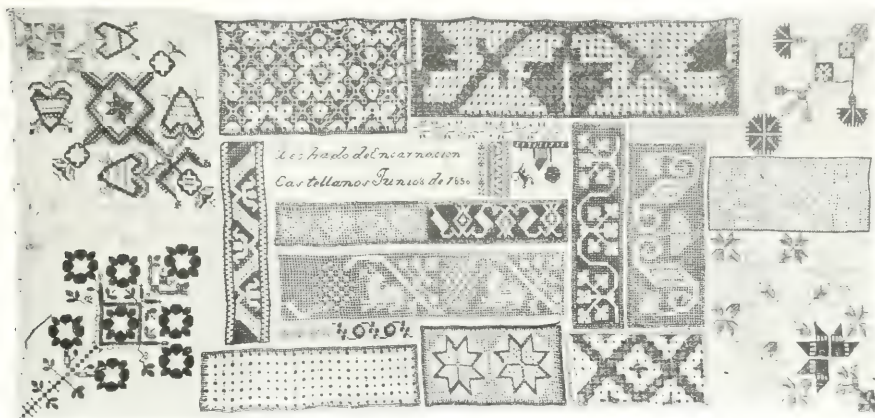
Printed by W. Woodcut, 5, 1.

CRIBS
 of
 LONDON (Merchandise of the whole and parts)
 and
 (Do you want any Matches?)
 and
 and



daughter, which will be enduring types of motherhood for all time. Equally charming is the portrait of Madame Molé-Raymond, reproduced on the cover of this number, in which the joyous and innocent abandon of a young woman but lately emerged from

Edith Hunt's richly illustrated "Notes on the Faintest Form of" continued in the *Art Journal* with an article on Turner, which was a key component of Hastings forms the last of the coloured illustrations, will be found in "Current Art Notes."



PORTUGUESE SAMPLER DAVID LISO

girlhood are realised with an appreciative insight only to be possessed by a woman. At the Louvre, too, is to be seen *La Danse des Berges*, one of the finest works of Jean Baptiste Camille Corot. As a painter of pastoral landscape seen under the tender effects of moonlight, twilight, and dawn, Corot is an unsurpassed master, but few realise how great he was as a figure painter. Yet this picture, as indeed do the majority of his works, owes much of its charm to the introduction of the human element always perfectly expressed, and in complete unison with its surroundings. Without this a note would be wanting whose absence would mar the completeness of the harmony. Versailles contains the portrait of *Madame Beaujolais*, by Jean Marc Nattier, a typical example of the painter. The portrait of Captain (afterwards Admiral) William Bentinck, was described by Miss

Books Received

- Ch. 10. — 1. The Purple Faunerie*, Pt. III., 1 v. 12w., F. & L., 2s. 6d. net; *Black & Co. and other Antique Books*, by Mrs. Chas. S. Ashdown, 12s. 6d. net; *The Louvre*, Pt. I., by M. W. Blackwell and P. G. Knapton, 2s. 6d. net; *Albion*, by Percy M. Turner, 1s. 6d. net; *Antiquary*, by C. Lewis Hind, 1s. 6d. net; (T. C. & L. Clark.)
- Antonio More*, by Henri Hymans. (G. Van Oest & Co.)
- The Furniture of the 17th and 18th Centuries*, by L. Morris Bell and Arthur H. Cohen, 12s. net. (Longmans & Co., Ltd.)
- The Great Book of the Furniture*, by De Witt Sladen and W. Wignmore. (J. Whitaker & Sons, Ltd.)
- A Theory of Drawing*, by Sir Montagu Pollock, Bart., 6d. net. (G. Bell & Sons.)
- Catalogue of the Furniture and the Carving in the Museum*, 2s. net. (A. S. L. Beckett.)
- Old Master Drawings*, by John Nevill, Esq. (Stuart & Galley.)
- Home and the Furniture of the 17th and 18th Centuries*, by Gerald S. Davies, M.A., 21s. net. (John Murray.)





Two of the most famous of the 18th century portraits were part of the collection of the late Sir John Murray, who sold out a number of his most valuable pictures in 1812.



It was made up of many properties, and consisted of works of the eighteenth century and pictures by old masters. The more noteworthy pictures in the catalogue described as "the property of

a gentleman who has given up his country residence for a short season," of Mr. R. W. Thackeray. The second lot of the property was a magnificent portrait by Gainsborough, of Signor Raphael Franco, in a blue coat, vest and breeches, with lace stock, frills and powdered hair, seated at a table on which is a letter addressed, "Signor Raphael Franco," a distant view of St. Paul's on the right, measuring 60 in. by 38 in. This picture was in the possession of Mr. Thackeray, who had bought it in 1802, when it required 2,000 gns.; but has passed through one or two hands since then, and now owned by the extraordinary son of 6,000 gns., being purchased by Mr. De la, the American, for 10,000 gns. Since the identity of Signor Raphael Franco has been established, it may be also mentioned that he was a constant and intimate partnership with the late Sir John Murray, who lived at 106, Lombard Street, where the portrait was, although the portrait was on November 28th, 1812, and was sold for 10,000 gns. The picture was painted by Gainsborough, and is considered as a fine copy of 1780, a portrait of the late Sir John Murray, who was painted by Gainsborough, with the caption, "The likeness of the original is admirably hit off," but beyond this nothing is known of the picture.

The third lot of the property was a portrait of a woman, measuring 25 in. by 18 in., and was sold for 1,000 gns. The picture was painted by Gainsborough, and is considered as a fine copy of 1780, a portrait of the late Sir John Murray, who was painted by Gainsborough, with the caption, "The likeness of the original is admirably hit off," but beyond this nothing is known of the picture.

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blue, 20 in. by 24 in., 1,000 gns. It was bought by Sir John Murray, who died in 1784, and which was sold for 1,000 gns. It was bought by Sir John Murray, who died in 1784, and which was sold for 1,000 gns. It was bought by Sir John Murray, who died in 1784, and which was sold for 1,000 gns.

The famous of the day, and the 10th lot, was a portrait of a woman, measuring 25 in. by 18 in., and was sold for 1,000 gns. The picture was painted by Gainsborough, and is considered as a fine copy of 1780, a portrait of the late Sir John Murray, who was painted by Gainsborough, with the caption, "The likeness of the original is admirably hit off," but beyond this nothing is known of the picture.

This was sold in 1824 for 2,100 gns. and in 1827 for 1,050 gns.; and a *Portrait of Captain H. C. Cotton*, in dark brown coat with white stock, 30 in. by 25 in., 700 gns.

Four family portraits by J. Hoppner were the property of the Earl of Morton, Darnley, *Edward, Lord Lord of Harewood*, in dark coat with brass buttons, 30 in. by 25 in., 610 gns.; *Edward Viscount Lascelles*, elder son of the foregoing, in red and black coat with blue and yellow vest, 30 in. by 25 in., 1,500 gns.; *Lady Penelope Douglas*, elder daughter of the first Earl of Harewood, and wife of the Hon. John Douglas, in white dress and veil, pink sash, and pink ribbon in her hair, 30 in. by 25 in., 1,200 gns.; and *Belinda Countess of Merton*, daughter of Sir John Harewood, in black and white dress, pink and white sash, powdered hair, large ruff, 30 in. by 25 in., 1,200 gns. The Earl of Perth sent for the Rubens portrait of *Glencairn, Andrew John Perceval*, of St. Andrew's, in a red coat with purple sash, 30 in. by 25 in., 1,200 gns. and among the noble Montgomerie family portraits there were three by Rubens, *Robert Haldane, Earl of Northampton*, Judge of the Admiralty Court, 30 in. by 25 in., 1,200 gns.; *Mrs. John Earl of Northampton*, Harewood,

In the Sale Room

mother of Judge Cay, in brown dress with white collar and yellow shawl, seated in a red chair holding a book, 35 in. by 27 in., 2,000 gns.; and *Mrs. Liddell, née Jane Hobbuck*, mother-in-law of Judge Cay, in white dress with yellow sash and black shawl, 30 in. by 25 in., 1,200 gns. (these three portraits were lent to the Raeburn Exhibition, Edinburgh, in 1876); two portraits by Sir J. Watson Gordon, *John Cay*, in green coat and yellow vest, 50 in. by 40 in., 290 gns.; and *Mrs. Cay, née Emily Bullock*, wife of John Cay, in red dress with white lawn sleeves, 30 in. by 25 in., 500 gns.; and J. Smibert, *Portrait of Robert Cay*, in yellow gown with white stock, 30 in. by 25 in., 180 gns. The "property of a lady" included a portrait by F. Cotes, *Mrs. Macrae, née Rochie*, in white dress with blue sash and bow, leaning her arm on a pedestal, 47 in. by 39 in., 1,720 gns.

From miscellaneous sources there were: F. Cotes, *Portrait of the Duchess of Marlborough*, in white and pink dress, 49 in. by 39 in., 230 gns.; J. Russell, *Portrait of Mrs. Snow, née Anna Hutchinson*, in blue dress with gold waistband, 24 in. by 18 in., 1801, in pastel, 145 gns.; Judith Leyster, *Portrait of a Boy*, in brown dress and large hat, holding a kitten, his young sister in dark dress pulling the kitten's tail, on panel 23 in. by 19 in., 720 gns.; J. Crome, *View on the River at Thorpe*, with buildings and trees, on panel 14 in. by 19 in., 385 gns.; two by S. van Ruysdael—*River Scene*, with barges unloading, panel 20 in. by 30 in., 330 gns., and a *Frozen River Scene*, with booth, sledges, cavaliers and ladies, 28 in. by 42 in., signed with initials and dated 1653, 1,080 gns.: this is the English record price for a work by this artist. Sir J. Reynolds, *Venus Disarming Cupid*, 49 in. by 39 in., engraved by Bartolozzi in 1784, 200 gns.; D. Teniers, *Peasant Playing a Fiddle*, on panel 7 in. by 6 in., 170 gns.; R. Wilson, *Lake Scene with a Castle on a Hill*, 30 in. by 47 in., 240 gns.; G. J. Navery, a pair of *Fêtes Champêtres*, on panel, 21 in. by 10 in., 1731, 180 gns.; A. Canaletto, *The Cathedral of St. Mark's* and a *View of Venice*, with numerous gondolas, a pair, 21 in. by 39 in., 900 gns.; A. Ostade, *Frozen River Scene*, with numerous figures, on panel 15 in. by 19 in., 600 gns.; Nicolaes Elias, *Portrait of a Lady*, in rich black and red dress with large ruff, on panel 22 in. by 18 in., 135 gns.; G. Terburg, *Portrait of a Dutch Officer*, in breastplate and brown tunic, 44 in. by 35 in., 270 gns.; Sir J. Reynolds, *Portrait of Mrs. Sarah Amisick, née Still*, in white dress with a turban, 30 in. by 25 in., 350 gns.; J. Hoppner, *Portrait of Sir Scudell Latreuve*, Judge of the King's Bench and of the Common Pleas, in gown with white bands, 49 in. by 39 in., engraved by C. Turner, 290 gns.; and Jan Steen, *Twelfth Night*, 25 in. by 30 in., one of many versions, 1,250 gns.

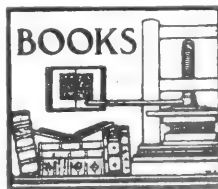
The total of the day's sale amounted to about £47,000.

On Friday, July 15th, Messrs. Christie's sale of modern pictures and water-colour drawings comprised the properties of the late Mr. Frank Hurst, of Cadogan Place, S.W., of the late Mr. J. Moxon, of Edinburgh, and from other sources. Mr. Hurst's pictures included two by L. De Blaas, *Le Bouquet de Pimanche*, 41 in. by 25 in.,

1891, 125 gns., and *Al Huet en l'Esprit d'Amour*, 43 in. by 27 in., 1888, 100 gns.; L. De Wit, *Le Jardin de Paris*, panel, 19 in. by 12 in., 1813, 104 gns.; J. P. Weyss, *The Carpet-seller, Garm*, panel, 31 in. by 21 in., 1891, 115 gns. From other sources there were: H. Fantin-Latour, *Kisses in a Glass*, 14 in. by 10 in., 1872, 1,800 gns.; Laslett J. Pott, *The Court of Queen Elizabeth*, 35 in. by 56 in., 135 gns.; J. Maris, *River Scene*, with wooden bridge and trees, 17 in. by 23 in., 290 gns.; J. G. Vibert, *Malade Imaginaire*, panel, 30 in. by 40 in., 400 gns.; J. B. C. Corot, *Italian Landscape*, with a bullock, a dog, and figures, 18 in. by 27 in., presented by the artist to M. Farge, 190 gns.; Sir L. Alma-Tadema, *The Siesta*, panel, 6 in. by 18 in., 1873, 290 gns.; Sir W. Q. Orchardson, *Her Idol*, 29 in. by 37 in., 480 gns.; and Sir E. Burne-Jones, *The Tree of Forgiveness*, 75 in. by 42 in., 1882, 450 gns. On the following Monday, July 16th, Messrs. Christie sold drawings and water-colours from the collection of the late C. E. Vertue, and pictures and drawings from other sources. The drawings included: L. Canach, *A Tournament Scene*, Italian ink, 7 in. by 11 in., 155 gns.; A. Dürer, *A Faun*, sepia heightened with white and red wash, 8 in. by 11 in., 180 gns.; and Jan Steen, *Traveling Musicians and Figures before an Inn*, sepia, pen and ink, 11 in. by 15 in., 125 gns. The few pictures included: Robert, *Building, seen under an Archway*, 24 in. by 30 in., 210 gns.; L. L. Boilly, *Girl with a Birdcage*, oval, 19 in. by 14 in., 300 gns.; and Charles M. A. Challes (1718-1778), *Dancer in rich dress with powdered hair, in a garden*, 12 in. by 9 in., 200 gns.

This was catalogued as by H. Fragonard. Messrs. Christie's last picture sale of the season, July 22nd, included: Ruysdael, *River Scene* with waterfall, 47 in. by 40 in., 255 gns.; a drawing by Holbein, *Head of the Artist*, 14 in. by 11 in., 195 gns.; H. Wyatt, *Portraits of the two Children of J. Farquhar Fraser* in white dresses, playing with a kitten, 50 in. by 38 in., exhibited at the Royal Academy, 1834, 120 gns.; C. Janssens, *Portrait of Mrs. Skelley Rivers* in pink and white slashed dress, large ruff, panel, 28 in. by 21 in., 1623, 260 gns.; and J. S. Chardin, *Interior of a Larder*, 41 in. by 32 in., 1774, 320 gns.

As usual the London season ended with July, and during the last month or six weeks the auctioneers were kept busily occupied.



Many thousands of volumes were disposed of, and prices frequently realized very high. This is always the case, it seems as though, for some reason or other, perhaps for no reason, but merely as a matter

of tradition, the close of the season is regarded as being the best time to sell books, and it is generally held that they will be too late unless they can manage to come in at the last moment. At the time when I began to draw

reference. La Borde's *Choix de Chansons Mises en Musique*, 4 vols., 1773, roy. 8vo, realised £102 (mor., g.e., by Mercier); the "Fermiers-Généraux" edition of La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1762, with 24 of the rejected plates added, and *Le Cas de Conscience* and *Le Diable de Papefiguère* découvertes, £81 (mor. ex.); Westmacott's *The English Spy*, 2 vols., 1825-26, £22 10s. (hf. mor.); a series of 13 facsimiles of Blake's works, by William Muir and others, contained in four volumes finely bound in morocco extra by Riviere, £57, and other works interesting in themselves and made still more so by their excellent condition and artistic covers. Leaving a large collection of autograph letters and a long series of caricatures and other prints out of the calculation, we find that the 239 lots in which this sale was catalogued realised just £1,447 18s.

The copy of *Montaigne's Essays*, 1603, as translated by Florio, which sold at Sotheby's on July 1st for £28 10s., had one of the leaves of "Errata" slightly damaged, but was otherwise in sound condition (old cf.). One of the reputed signatures of Shakespeare is found in the British Museum copy of this edition the interest in which is increased by its having been shown that the poet used Florio's translation of Montaigne when writing Act ii., Sc. 2, of "The Tempest." On July 11th Messrs. Sotheby sold a fine series of sporting and other books from the libraries of Colonel Hargreaves, of Putney Heath, the late Sir Daniel Cooper, and other noted collectors. Colonel Hargreaves had a complete set of *The Sporting Magazine*, which, with a number of volumes of *The Sportsman* and *The Sporting Keen*, realised the record and very high price of £920 (cf. ex. uncut). His set of *The Annals of Sporting and Fancy Gazette*, 13 vols., 1822-28, 8vo, sold for £90 (orig. hf. cl.), and the first folio of *Shakespeare's Comedies, Histories and Tragedies*, 1623, for £2,000 (mor. ex.). This was the same copy which realised £2,400 in May, 1907, so that the re-sale showed a substantial loss, a very unusual occurrence so far as this work is concerned. Sir Daniel Cooper's set of *The Sporting Magazine* made £125 (hf. mor. cut), and a series of India proof impressions of 788 of the plates to the same serial £96. Only 20 sets were issued on 4to paper. His complete set of *The Badminton Library*, on large paper, 28 vols., 4to, went for £16 10s. (hf. mor.), and this, of course, shows a dreadful fall from the prices which were obtained some twelve or fifteen years ago, when the volume devoted to Hunting would itself have realised as much or more.

On July 12th and following day a number of properties, including the Libraries of Mr. R. Mowbray Howard, of Farnham, and of the late Mr. George Fenton Smith, of Putney, came up for sale at Sotheby's, the 644 lots in the catalogue realising rather more than £1,130. The most interesting book belonged to Mr. Smith, and was William Paterson's copy of the original or Kilmarnock edition of *Burns's Poems*, 1786, 8vo, which realised £108 (sheep, title mended and last leaf in fac.). This William Paterson, a merchant of Old Cunnock, married Miss Morton, one of the "Six Belles of Mauchline," celebrated by Burns on his poem bearing that title. This book,

apart, there is not much to be said for, and the following may just be mentioned to complete the record:—Johnson's *Prince of Abissinia, a Tale (Rasselas)*, 1st ed., 2 vols., 1762, 8 15s. (mor. ex.); Sterne's *Sentimental Journey*, 1st ed., 2 vols., 1768, £7 15s. (cf. g. e.); a very fine copy of Hamilton's *Memoirs of Count Grammont*, 1793, 4to, £8 5s. (mor., g. e.); Monardus's *Joyfull Neues out of the New-found Worlde*, 1596, 4to, £11 (old cf.); Hennepin's *New Discovery of a Vast Country in America*, the two parts in one vol., 1699, 8vo, £14 10s. (old c.); Papworth's *Select Views of London*, containing 76 coloured plates, 1816, 8vo, £17 15s. (hf. mor.); and a complete set of the *Peter Society Publications*, 30 vols., 8vo, 1840-52, £11 5s. (hf. mor.). On the whole this was a good sale and a very useful one to collectors of moderate means, the vast majority of the books realising less than 40s. each, though nearly all were of a desirable character. Briefly, they may be described as solid and substantial but not fashionable.

The Library of the late Mr. Hermann Vezin, the celebrated Shakespearean actor, which was sold by Messrs. Puttick & Simpson on July 15th, was more interesting from old association's sake than by reason of the importance of the books themselves. These, by the way, were almost all marked with a rubber stamp and had to be offered as not returnable on that account. Scrope's *Art of Deer Stalking and Days and Nights of Salmon Fishing*, both original editions, 1838-43, together realised £11 (orig. cl.), but otherwise there is little to chronicle. In other parts of the catalogue we notice, however, Buller's *Birds of New Zealand*, with the supplement, 4 vols., 1888-1905, royal 4to, £12 15s. (hf. mor.); a portion of the original MSS. of Ruskin's *Stones of Venice* and *A Joy for Ever*, comprising some 14 pages in the whole, £10; *The Historian's History of the World*, 25 vols., 1907, in an oak bookcase, £7 15s. (mor.), and *Pope's Works*, including the translation of *The Iliad* and *The Odyssey*, 1715-26-17, 4to, £7 15s. (old mor., one vol. in modern mor. to match). The Libraries of the late Surgeon-General Robert Rouse and of the Rev. Stopford Brooke, sold on the 18th and two following days, were much more important. The former contained a large number of French illustrated books well known to all collectors, as for example: Boccaccio's *Il Decamerone*, Londra (Paris), 1757, 8vo, illustrated by Eisen, Gravelot and other Masters, £17 10s. (old French cf.); La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1795, 8vo, Didot's small type edition on fine paper, £18 5s. (orig. bds., uncut); Montesquieu's *Le Temple de Guise*, 1772, 4to, £13 15s. (old cf., gt.); *Les Métamorphoses d'Orvide*, 1767, 4to, £24 10s. (old mor., g. e.); and Voltaire's *La Pucelle d'Orléans*, on large paper, 2 vols. in 1, 1790, £7 15s. (Rus., ex.). This was the type of book chiefly observable, and though the prices realised were not very high as a rule, the collection was as a whole distinctly noteworthy. The Rev. Stopford Brooke's library also contained many excellent treatises on a variety of subjects, e.g., *The Alpine Journals*, vols. 1 to 12, 1864-69, 8vo, orig. hf. bound, t. c. ex., *Bracconier's Poetical Works*, on hand-made paper, 17 vols., 1888, 8vo,

[illegible]

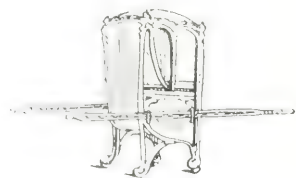
As a reward for her services, in a three-page letter of Robert Burns to Mrs. Dunlop, who had presented the poet with a coconut cup, which, being filled with punch, promptly brought her "Sweetheart's" presence to her, he writes: "the one-eyed MRS. of LONDON, BORN IN SCOTLAND, writes you 32 pages of poetry in 16 pages of verse, the man of verse, what is to be done? I am content, my dear Mrs. Dunlop, to leave all the business of the world to you and MRS. of WILSON. *For I am a young one*," §46, and, "my dear Mrs. Dunlop, I am not a worlder, I am not the least of the world, and that Ours! As life comes into his kingdom at last,

THE sale of the unique collection of the late Baron Schönerer, which occupied 14,000 volumes, took place over a week during July, formed a fitting con-

Miscellaneous items from a private collection have been gathered into one of the most notable collections that have been formed during the past thirty years; the late Baron's collection was especially rich in the Sixties, many of the pieces having been purchased. Altogether the sale produced £13,082, a record for a collection of this kind. In the United Kingdom there has never before been so much spent on a single collection of books, and we must, therefore, refer our readers to "Auction Sale Prices," in which a complete list of all the most important items will be found.

Angerman was, which proved to be one of the principal supports. What was that set of engravings of the 'Life of John Meinertzhagen, a portrait of which, two copies, extending to 157 lots, produced the remarkable total of £14,016. Mr. Meinertzhagen specialised in no one style after Reynolds, Lawrence, and other masters by the great engravers of the Early English school, and almost all were of one impression. The finest print of all was a fine proof before letters of William Ward's mezzotint, *The Duke of Devon and Cornwall, Prince of Wales*, which, after a long contest, was known to go for £2,200. The

Some good prices were made at Messrs. Glendining's, an M.C.S. medal with face of George VI, 2014 for £29, a gold bracelet for the same monarch, £47, and a gold bracelet paid for the Army of India medal with cross for £100, £100, £100.





ELASTON-5

BY J. M. W. TURNER, R.A.

Oil on canvas, 1845, 100 x 140 cm. (39 1/4 x 55 1/8 in.)





It will be recalled by those who have from time to time studied the works of Turner, and so must have read some biographical account of the great painter, his art, his work, and his life, that the nation became possessed of his wonderful pictures in 1856. In that year the Court of Chancery, five years after the artist's death, issued an order which gave the National Gallery legal possession of all the pictures, drawings, and sketches which were in his possession at his death. It must not be forgotten that by the terms of the will and five codicils, which were admittedly in certain respects contradictory, the collection was to pass to the nation only on the distinct understanding that "a room or rooms are added

to the *present* National Gallery to be, when erected, called 'Turner's Gallery,' while, "if the Trustees of the said National Gallery should not within the said space of *ten* years have provided and constructed such room or rooms, the gift or offer of the said finished pictures should be null and void and of none effect."

The authorities have for over half a century thought fit to take refuge in the fact that legally, but not morally, the Order of the Court overrides the explicit terms of the will, and have remained either inert or dull to their honourable responsibilities. Even now, of course, it is not the country but a private individual (who had become a naturalised Englishman) that has retrieved the national honour by providing the five galleries on the main floor



THE NEW "TURNER" ROOM AT THE TATE GALLERY

DESIGNED BY A. R. BROMMIE, A.C.S.

and the floor of the ground floor, which has been built at Millbank for the purpose. It is, however, far from certain whether the Trustees of the National Gallery have the requisite legal authority to send all the oil pictures, but twenty-four would have been added "to the present National Gallery" to the sister institution which, through the generosity of the late Sir Henry Tate, was constructed on the site of old Millbank Prison some thirteen years ago.

When it is recalled that our striking but badly-lighted National Portrait Gallery would, doubtless, have still been unbuilt and the nucleus of its collection still be accommodated at a house in Great George Street, Westminster, but for the magnificent offer made by Mr. W. H. Alexander in 1869 to erect a suitable building at a cost of £80,000, it will be realised that the British Government, until quite recent times at least, has been morbidly slow in responding to the appeals made by the public for the erection of suitable Art Galleries and their proper equipment.

However, the usual British compromise has been effected, and in the magnificent and in every way suitable Turner Wing, designed by Mr. Romayne Walker, for the first time the great English painter's genius can be appreciated. Mr. D. S. MacColl has obviously relished the vast opportunities he has had of hanging the pictures in a really educational and imposing way, and he has certainly availed himself of his opportunities with conspicuous success.

The structural decoration of the two principal galleries have been executed in Verde-Antico marble dressings, the pilasters to the main doorways have ornate caps and bases, and a similar marble has been used for the border to enclose the solid parquet floor. The ceilings are in enriched fibrous plaster, painted and gilded. The walls are covered with a rich Venetian red-silk brocade of decorative pattern; this colour has been selected as Turner is believed to have used it in his own gallery, having acquired some similar material that had been used for the decoration of Westminster Abbey at the Coronation of Queen Victoria. All the arrangements are in accordance with the most modern improvements: the skylights have been constructed in such a manner that the light falls through the lines of the cornice; the glazing also is on a modern system, which has no cords, or pulley, while the blind cords are carried down in a tube behind the wall-boarding to a box sunk in the skirting, so that the cords, which are such an annoyance in most galleries are now avoided.

Room VI, which is 192 ft. long, 32 ft. wide and 34 ft. high, contains a certain number of the largest oil paintings which are, as far as size and shape permit, hung in chronological order, beginning by the door leading into Room VII. The door opens on to the left, and the entrance of the *Crucifixion of the River*, which is in the centre of the east wall, and back to the *Ulysses deriding Polyphemos*, which faces it at the west end of the gallery.

It is difficult to see how any other arrangement could be made to the greatest possible advantage the wonderful works

of the master, glowing in burning row, revelling in each place of his art, and varying with each other in gorgeous array.

In Room X we see, in all the technical efficiency, some of the topographical drawings which the boy artist executed at the early age of twelve. It used to be generally said that "Turner can't draw." Let anyone who is still of that opinion examine the superb mastery of line seen in the drawings of the *Interior of All Souls' College Chapel, Oxford*, and the *Ely Minster Transept and Choir*, which hang in the Corridor on the ground floor. Again, the *Group of Horses in Windsor Park*, which hangs close by, shows that when Turner was young to draw horses he revealed a consummate knowledge of animal anatomy. This is in marvellous contrast with the hideous malformations seen in the *Blacksmith's Shop* (No. 478) in Room VI.

Surprise has followed surprise from the moment when the great painter died with the words "The Sun is God" on his lips to the morning of July 19th last, the Private View Day, when visitors were first admitted to the new Turner Gallery. Many must then have recalled as did the writer of these lines—the words of Turner's housekeeper, when one day, during the painter's absence from his studio, she marvelled at the amazing, almost prodigious display of his art, and exclaimed: "He must be a God!"

Even yet many visitors to Room XII are unaware that some of the water-colours there exhibited were discovered in a large portfolio behind one of the book-cases in the Library at the National Gallery some four years ago. One of these is the *Steamy Sunset in Wales*, which has been badly torn and disfigured by a coffee stain, but has fortunately not been restored.

One wonders what price would have had to be paid for the contents of this portfolio if they had been put up as one "lot" in a public sale with all the items accurately catalogued. Surely, the discovery of such a portfolio affords one of the most remarkable pages in the romantic history of art, another chapter of which has recently been written by the almost overwhelming, although tardy, display of many of the precious pictures which were painted by "the one man who saw nature in its relation and subject to the human soul." It is interesting to note that the Annual Report of the National Gallery for the year 1906, when the discovery was made, merely stated that "a portfolio of large water-colour and other drawings by J. M. W. Turner has been removed from the Library."

It should be realised by all that such popular works as the *Fighting Temeraire*, the *Burial of Wilkie*, and the *Rain, Steam and Speed* are no longer to be seen at Trafalgar Square, but in the new Turner Wing, which, by the generosity of the late Sir Joseph Duveen, has now been added to the National Gallery of British Art.

It is a mere chance that within the last few weeks a new street in Chelsea, within three hundred yards of the house in which Joseph Mallord William Turner died on December 19th, 1851, has been called "Mallord Street."

MR. FINBERG has been well advised in dividing up into eight phases or aspects the activity of Turner. We here study his Seven Years' Apprenticeship (1767-69), his work as a Topographical Draughtsman (1793-99), as a Painter of the Sublime (1797-1802), as a Sea Painter (1802-09), as an Interpreter of Simple Nature (1802-17), and as the author of the designs engraved in the Laboratorium, while in the seventh chapter we deal with the Splendour of Turner's Success (1813-30), and in the eighth with his Mental and Physical Decay.

It must be clearly stated that the author has followed exactly the lines he has laid down for himself in the introduction, where we are told that "the object of the following pages is to re-study the character of Turner's art in the light of his sketch-books and drawings from nature." We shall, therefore, not be disappointed if we find only a very few trifling details of his birth, parentage, and death, without a biographical summary of the chief events of his life. In fact, the present work, admirable as it is in conception and achievement, is not to be appreciated at its full worth unless it be read in connection with, or rather as a supplement to, and a commentary on, the *Inventory of the Drawings of the Turner Bequest* (which also has been compiled with much labour and complete success by Mr. Finberg during the last four years, and has been recently issued as an official publication), but also together with the current and entirely rewritten edition of the *Catalogue of the National Gallery of British Art*.

Mr. Finberg does well to emphasise the fact that during Turner's lifetime he had a rooted objection to part with any of his sketches, studies or notes, on the grounds that properly finished pictures were all that the public had a right to see or possess, his notes and studies being meant only for his own eye. Turner's fragmentary records, his hurried memoranda, his tentative designs and his half-formed thoughts, which we are now fortunate to be able to study in the national collection of pictures, enable us to follow his full pictorial achievement year by year.

Mr. Finberg well says that Turner "was not at one period of his life a romantic and at another a pseudo-classic or Academic painter, a sea-painter at one time and a painter of Simple Nature at another," which is perhaps the popular opinion, and he is justified in his conclusion that "Turner was always a sea-painter and a topographer, a romantic, a pseudo-classic, and an impressionist, as well as a master of homely realism."

The author has endeavoured to elucidate the legend, handed down by Thornbury, that Turner's first drawings were exhibited in his father's shop-window, ticketed for sale at prices ranging from one to three shillings. He has been fortunate to discover an aquatint by Paul Sandby of *St. Vincent's Tower, Naples*, on which Turner at the age of twelve based his water-colour now in the National Collection.

After being placed with a bookbinder, the architect who built the New Church at Wanstead, and having joined the schools of the Royal Academy, Turner from 1793 until 1793 he worked as a draughtsman for the "Plinian Academy," i.e., from casts taken from the antique, and having been admitted in June, 1797, to the Life Class, Turner soon established his position as one of the foremost architectural and topographical draughtsmen of the day. An artist so sensitive to the subtlety and mystery of natural scenery as Turner's sketch-books show him to have been, soon broke through the restraints imposed by topographical and antiquarian work, and by 1797, when he was only twenty-two years of age, he executed the water-colour of *Evening Primroses*, now in the Pyle-Thompson Bequest in the Cardiff Art Gallery, which reveals him as a powerful and imaginative artist.

He still pursued his natural bent of neat and systematic note-taking face to face with Nature, but the numerous discrepancies which exist between the copies he made of engravings and oil pictures by other artists suggest that he often attempted to reproduce the general effect of such originals from memory, with the slight assistance of fugitive memoranda and curiously monotonous calligraphic scribbles. In this way his mental grasp was broadened, until about 1802, when he was elected an R.A., he "plunged whole-heartedly into the concrete world of the poetic imagination," and "the accomplished draughtsman of the visible developed into the perverid poet of the invisible" (p. 40).

We have not space to analyse the general deductions and critical insight displayed in Mr. Finberg's book, in which we so frequently come upon a surprising sketch, an enigmatic entry or an intimate note by Turner on his travels and his expenses, but we may draw the attention of the reader to the following jotting: "There is not a quality or endowment, faculty, or ability which is not in a superior degree possessed by women."

Gradually the great painter, who had in early life given us rather jejune and drawing-master-like compositions, attained the "Splendour of Success." "He was for good and ill," says Mr. Finberg, "essentially and solely an artist. The play of shapes and colours was probably dearer to him than food or raiment. Having by sheer good fortune carried his art to its highest attainable pitch of beauty before he had reached his fortieth year, he was placed in an embarrassing position. . . . The artist in Turner was stronger than the man. He loved the sensuous medium of art more than the spiritual beauty into which the current of traditional wisdom had carried him. The remainder of his life is therefore dedicated to the passionate and audacious development of the material beauties of his art" (p. 36).

Such impressive oil paintings as the *Ulysses deriding Polyphemus*, which was exhibited at the Royal Academy in 1829, and the *Medusa's Early Morning*, of 1829, which passed out of the Holland Collection two years ago for the stupendous sum of 12,500 guineas, kept Turner prominently before the public, and Mr. Finberg takes a somewhat individual and characteristic line when he declares that "compared with the work of the

the artist, and, with positive certainty, that no man is capable of the highest art. . . . Such a person, if he is not content to be a mediocre artist, must, therefore, turn to the school of nature, where, by the study of the elements, he can produce the truth of nature, and, for the moment, at least, find upon the canvas the reality of his own vision. . . . Turner confessed that he was but ill-provided within himself with the means to resist the deadening influences of the influence of his time, to which he was "attached." The reviewer must frankly admit that he has never been "so unfortunate," and that, "in such a case," "dependence on the impressions of the atmosphere and the fact of vision, looking at the fact of these two things, is inevitable."

Mr. Finberg's view on the Royal Academy is much more to the point. "Turner was, now," he writes, "a member of the Royal Academy. It was the recognised organisation of his profession, and he valued highly the honour of being its member. The lack of social elevation made him an easy victim to the pretensions of officialism; like all uneducated people, he had a ridiculous reverence for the trappings and mummery of the learned world, for degrees, diplomas, titles. . . . He was inordinately proud of the right to write 'R.A.', 'P.R.A.' after his name, and to alter these letters to 'P.R.A.' was the height of his ambition. Under these circumstances he could not but identify himself with the immediate practical aims of the Royal Academy. Now this ill-starred institution is so unwisely and so unfortunately constituted that its very existence, and all its powers of activity as a professional benevolent society, are made to depend almost entirely upon its popularity as an education society. The Academy thrives then, as it thrives now, in proportion as it succeeds in catering for the taste of the fashionable and mediocre public; it could not, lose ground if it made the slightest attempts to guide or educate the public sense of beauty. In this way it had become in Turner's time nothing more nor less than an organisation for stamping the ideals of the drawing-room upon English art." However, Mr. Finberg here vastly overstates the case against Turner, who, as poet of a certain measure of vanity, never could, and never did, "point down to the level of such of his contemporaries as Lawrence ("one of the most brilliant exponents of the law of the profits and pleasures of Northcott, Jackson, and the like, . . . Strong, Wealth, Strong, can only make a fortune, . . . who produce and live").

In 1819, five years after exhibiting the *Dido and Aeneas*, Turner wrote in a letter to a friend: "I am a poor classical pomposity." Turner set out for the first time for France, Italy, Germany, and Florence, "to get him out of the classical rut," while Aeneas was "the only thing that I had left that I could not do without." However, it is not true that he was "inhabited with books, read on the subject of his art, and, . . . Turner was, indeed, a man who had been reading the lives of the great masters of art. . . . As a rule, before going to any of his subjects carefully from books and engravings, and made

time "mooning about, like a modern artist, looking for associations to nature, but without the power to produce sketches and drawings from nature, according to his old habit, as merely the preliminary stages of his pictures." Mr. Finberg is also responsible for the error, as he interpreted that Turner, between 1815 and 1830, returned to his former habit, and that "with the exception of the *Port of London, the Mersey, the River, the Greenwich Bay, the Old Ship, the New for the Painter* (1827), it would do Turner's reputation little harm if all his oil pictures produced during these years were destroyed."

In the period of "Mental and Physical Decline," 1830-45, which we study in Chapter VIII, our author introduces us to Turner as "a lonely old man, with his thoughts mainly centred upon his art, upon his artistic genius, his artistic fame, and the visions of future pictures by which his genius was to continue to be fed, and by which his fame was to be increased, or increased," and concludes that the proper explanation of the vagueness of Turner's later manner "is not that he saw the world indistinctly, but that his ideas were incapable of definition; it is not that his eyes were 'mist' opened to the vapours and mists of the mystical world, but that his own thoughts were confused, and his most original points of view, strength, were incoherent and inarticulate" (p. 121). Turner had now grasped the fact that "the glamour and intoxication of colour had become the dominant and essential factor in his art, and that the vagueness of his ideas could only be adequately expressed by allusion and suggestion." Mr. Finberg brings to a conclusion his critical examination of the great painter's drawings with the opinion that Turner's "love of nature was at best to some extent subordinate to his love of art; that he loved nature partly, at least as a means of artistic expression, and not altogether for itself. . . . His interest in a place was specifically different from that of a resident or an historian. He cares little or nothing for local facts, merely as facts; his main concern is to look off from the surface of observation a few telling points, a few hints of discovery, as we might call them, which serve as a point of departure to his own abundant pictorial improvisation. The result may be more or less like the locality which furnishes the title of the drawing, but it is never in any strict sense of the word an accurate representation of the place."

He was not, indeed, to look for more hints of Turnerian plant life, or for not want facts, but suggestions for pictorial inventions. . . . Rightly understood, his recalled 'facts' and 'incidents' are not only the justifiable licences of the artist, but the absolutely inevitable and precise and solely right means of expression which the artist had at his disposal. . . . His 'incidents' are all with the first and primary things of nature!

The Book contains one hundred illustrations, which have been selected with much discernment, and that evidently with a view to increasing the interest created and sustained to the end of a book which will become a "classic." An adequate index and a complete list of plates, neither of which every reader can not understand

to bother about complete a record which deserves a place on the same shelves as Ruskin's voluminous writings on Turner.

The Walker Art Gallery, Liverpool

THE annual report of the Liverpool Museum and Arts Committee shows that the City Council is at last waking

to the Liverpool Royal Institution. Ample space is being given to arrange this collection, to be used to good advantage, and prevent its numerous conflicting elements from clashing with one another. Mr. E. Rimbault Dibdin, the able curator, has done what can be done in the present congested state of the galleries, which is accentuated at periodical intervals by the necessity of



Mark Anthony

THE OLD CHURCHYARD

Painted in Water-colour

up to the deplorably overcrowded condition of the permanent collection in the Walker Art Gallery. Extensions of the existing building are proposed, but their scope is not yet decided. It is to be hoped that this much-needed improvement will be initiated without undue delay, as the matter is one of urgency. The Liverpool collection requires ample space to be displayed to good advantage. Of all the great provincial collections, it is perhaps the least homogeneous. Rightly or wrongly, the policy of its past Arts Committees has been to secure specimens of all phases of modern art, more especially those of a popular or of an advanced nature, and to accept practically every tolerable work that was offered them. To the miscellaneous accumulation thus resulting, there has been added a fine collection of works by old masters belonging

having to make room for the Autumn and other exhibitions; but a satisfactory result is impossible under existing conditions, and the effect of many of the gems of the collection is completely lost by the close juxtaposition of unharmonising neighbours. The difficulties of the situation are being daily augmented. According to the present report, there have been no fewer than 195 additions to the permanent collection during the past year. Among these are several works of importance, including *The Falls of the Clyde*, by J. M. W. Turner; *The Old Churchyard*, by Mark Anthony; *Proserpine and Andromeda*, by Lord Leighton; *The Isles of the Sea*, by D. Y. Cameron; *The Lullaby of the Wharfe*, by Arnold Priestman; *Richmond Castle, Yorkshire*, by A. Friedenson; and *Ève* (bronze statuette), by H. A. P.

AN interesting exhibition of miniatures and other in water-colour and pastel by the late Edward Tayler, R.M.S., is now on foot at the gallery of Mr. Thomas Collett, By the late Edward Tayler, R.M.S. (283, Fulham Road, South Kensington). The collection is one of the most valuable miniature paintings in the country, and a perfect exhibition in the Royal Academy would not be an exaggeration. The exhibition is held at the gallery of Mr. Thomas Collett, By the late Edward Tayler, R.M.S. (283, Fulham Road, South Kensington). The collection is one of the most valuable miniature paintings in the country, and a perfect exhibition in the Royal Academy would not be an exaggeration.

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THE New Society of Water-Colour Painters, a group of artists whose work is well known in other institutions, held their third exhibition at the New Dudley Galleries (169, Piccadilly, W.). Without containing anything that was very new, startling, or unique, the exhibition was distinguished by a general high level of quality, and its components harmonised well together, producing a pleasant effect not always to be found in the larger societies. Turning to the work of individual members, Ferd. E. Gröne, in his broadly treated landscape *The Pardon, Moilan, Brittany*, showed sincerity and fine atmospheric feeling; Gerald Ackerman had several breezy examples, fresh, strong, and redolent of the open air. Tatton Winter was represented by a number of characteristic drawings, delicate and subtle in their tonal effect, and full of delightful passages of colour. The important *Saxses*, by Vivian Holt, though broad and atmospheric, was a little overwrought, the moodiness of its finish giving it a gloomy appearance. George Cockram's renderings of Welsh mountain scenery reproduced the salient characteristics of these savage scenes with great fidelity. Other work that should not be passed over were the vigorous impressionistic effects of T. Frederick Catchpole, a couple of dignified figure pictures by Frank M. Bennett, and several breezy works by H. L. Doll.

THE third exhibition of the London Salon at the Albert Hall showed conclusively how impossible it is for the work of any good artist to remain long undervalued. The doors of the exhibition were thrown wide open to everyone who cared to see it, and many would-be artists who have ascribed the repeated rejection of their works to the blindness and ignorance of human committees and patron dealers, have found advantage of the favourable view of the committee from the picture gallery of the new society. The new society is a most interesting one, and its members are of a high standard of artistic achievement. The exhibition is held at the gallery of Mr. Thomas Collett, By the late Edward Tayler, R.M.S. (283, Fulham Road, South Kensington). The collection is one of the most valuable miniature paintings in the country, and a perfect exhibition in the Royal Academy would not be an exaggeration.

... led by a lack of attention, but the most interesting contribution with the element of art. A number of the latter were well done, and the collection of the artist's pictures, which rendered it difficult to see them to any other than a certain extent. Noteworthy among these were *The Lady in the Scarf*, a high-toned landscape of fine quality, by Edward Chappel; a well-painted but hardly pleasing study of a partially-robed girl, entitled *The Crystal Gazer*, by Mary Lane; and *The Lady in the Scarf*, a small picture of *The Lady in the Scarf*, by Henry Thomas Schaffer; and *The Cook*, by Edgar M. Barrington, which, though on a larger scale than the subject warranted, was a conscientious piece of well-studied work. Some etchings by J. Reginald Taylor were atmospheric and full of suggested colour, while a melancholy interest attached to the several examples of the versatile work of the late Canon Oliver Lodge. His pencil portraits, obviously true to life, and delicate and penetrating in their execution, hardly prepared one for the original power shown in the illustrations— weird, and in some instances almost repulsively ghastly— to the *Ancient Mariner* and other themes.

IN his estimate of *William Blake* Mr. Basil de Selincourt has assumed the task of accurately discriminating between the good and the bad in the poet painter's work. This, with regard to an artist like Blake, is a work of unusual difficulty. His feelings are so interwoven with the warp of his genius that once begin picking them away and the whole fabric falls to pieces. Mr. de Selincourt lays ruthless hands on what many regard as one of the most essential characteristics of Blake's art. Here is his criticism on the picture of *The Four and Twenty Elders* in Mr. W. Graham Robertson's collection. "Blake's attempt... has a rather less ridiculous result than one would have expected. . . . No one would wish to deny that the picture is a highly ingenious piece of pattern-work. But set it imaginatively in relation to the professed subject, and the mind is almost overwhelmed by its grotesque literality of conception." Now this "literalness of conception" is the essential keynote of Blake's work. His claims to greatness lie less in technical accomplishment—always a weak point with him—than in his imagination, an imagination so intense that he could visualise in his own mind the semblance of an subject that he was about to paint, whether of heaven or earth, and reproduce it with the same certainty as an actual scene. Though he may mar his conception by an imperfect presentiment, it is this sense of literality—the feeling that the scene depicted is something the painter actually realised—that impresses the spectator, and makes him forget technical shortcomings.

Though one may not agree with all Mr. de Selincourt's criticisms, the work is nevertheless a valuable one, the fruit of much thought and study put into clear and concise language.

THE death of Edward Linley Sambourne, whose cartoons in *Punch* have made his name a household word, removes from our midst another

Edward Linley Sambourne of the great masters in black and white who gained their reputations in the

Victorian era. His style was peculiar to himself. Difficult, almost impossible, to emulate, it appeared to be founded on the sharp, clear-cut draughtsmanship of a mechanical drawing, and doubtless largely owed its origin to his early training in an engineer's

office. In the hands of one who had a less perfect command of line it might have spelt failure, but Sambourne could make his pen do what he would: it is said that, like Giotto, he could draw a perfect circle. Though his work was always popular with the general public, it is probable that it was never appreciated by them at its full value; but to artists, the superb quality of his line, bold and flowing yet always wonderfully subtle and executed with consummate ease, was something to marvel at. Nearly all his work appeared in *Punch*, with which journal he was connected for over forty years, his last contribution appearing in November, at which time the lingering illness, which terminated in his untimely death, put an end to his labours. The prodigious number of cartoons which

he produced for this paper, though executed under great pressure, the exigencies of weekly journalism allowing little time for corrections or afterthoughts, were all of high quality—happy in their composition, marked by much dramatic force, and containing a marvellous wealth of truthful and well studied detail. They, in company with his illustrations to Kingsley's *Water Babies*, will constitute an enduring monument to him, for the art displayed in them will keep them fresh long after the incidents which called the designs forth have faded from public memory.

THE strip of waste ground between the backs of the National History and Science Museums, South Kensington, is unevenly covered with building materials and galvanized iron hoists; in one of the latter the prize works in connection with the National Competition for 1910 were dumped for exhibition. To

this secluded spot many art students and a few critics found their way, but the general public failed to penetrate. Perhaps the Government had decided the price of exhibition with this object in view, yet there was little cause for concealment. Considering their environment, the exhibits showed up remarkably well, and if there were few which gave evidence of budding genius, there was nothing which did not reach a respectable level of technical attainment, while the examiners generally had awarded the prizes with good judgment.

What was chiefly lacking in the work shown was individuality; the outlook of the students of all schools seemed nearly identical; it was impossible to identify the locality from which the examples originated by any distinction of style or method, and this, unfortunately, is only to be expected so long as the whole art teaching of the country is synchronised to a single standard without regard to local conditions, requirements, or traditions. The outcome of this system is written large on the art of England of to-day. South of the Tweed there is not a single strong school of painters outside London. This is not as it should be—Liverpool, Manchester, Birmingham, and half-a-dozen other provincial cities should all be independent art centres, as were Venice, Florence, Siena, Ferrara, and Bologna in

the days of the Italian Renaissance: as Norwich was in the time of Crome, as Glasgow is to-day. To bring about this state of things it is necessary that South Kensington should devolve some of its functions to provincial centres, that the sense of locality should be encouraged in artists, and that the strength derivable from local traditions and local associations should not be squandered in attempting to wholly subordinate them to the ideals of London.

Returning to the subject of the present exhibition, it may be at once confessed that within the limitations already suggested, it did great credit to the teaching of South Kensington. Eighteen hundred and sixty works were shown, selected from 13,186 sent in for competition by 370 of the art institutions affiliated to South Kensington. How many other institutions were eligible to have contributed is not stated, but as the official number of one of the schools represented is 81,800, it may be presumed that those unrepresented constituted a great majority. Of



GEORGE MEPPER, 1911

as, which, in the first two attempts, have I a happy success, of the painter's control of her subject, and managed by her arrangement of tonal values to altogether great effectiveness and a freedom of colour seldom generally inseparable from this class of study. A painted composition in oil, in oil, named by Mr. Dorothy Lloyd, of the Regent Street Picture gallery, was a charming piece of work, highly original, well composed, and rich and sustained in its colour. The modelled designs based on a flowering plant, by Miss E. Wright, of Liverpool, though unequal in merit—the one for the frieze lacking boldness—were all of high quality, his rendering of his model, a bunch of grapes, being wholly admirable, and his chalice, a piece of restrained decorative work, the treatment of which thoroughly belated the object. The other gold medals, Frank Longbottom, of Bradford, for a design for church door handle and lock plate; Elizabeth Hancock, of Hackney, for a group in oil colours; and Florence Gower, of Hackney, for a stained wood mirror frame, were all deserving of the award.

Of the silver medallists special mention should be made of Edward Joseph, of the Islington Campden School of Art, a youth of fourteen, whose designs for enamelled silver pendants, bracelet, brooch, and pin set with precious stones showed a thorough appreciation of the possibilities of his materials, the enamel and silver work being dexterously subordinated to enhance the effect of the gems. Another precocious exhibitor, Howard Bertram Faulkner, aged fifteen, of the Dudley School of Art, was represented by a design for stencilled hanging-panels made in that treatment, and apparently thoroughly suitable for the purpose intended, a compliment not to be paid to every exhibit which gained distinction. What utilitarian object, for instance, could be gained by the division of a salt-cellar into three shallow compartments. A design in silver presenting this novel feature, by Alfred P. Pearce, of Birmingham (Margaret Street), was awarded a silver medal. Though the workmanship and decorative effect were good, it is hardly likely that the innovation will become popular. A model of a figure from the nude by Robert Blackburne, of Liverpool, if not displaying the knowledge of anatomy exemplified in the example that gained the gold medal, was treated with more artistic feeling and breadth. The etchings by John R. Taylor, of Liverpool, were noteworthy for their atmospheric quality. Among other works deserving of special mention were a design for printed cotton, based on a pheasant and a bramble, by Maurice Walmesley, of Bradford, which appeared worthy of higher distinction than the bronze medal awarded it; a series of designs based on a flowering plant by Arthur Topham, of Bradford; a design for a necklace set with precious stones by Mary A. Gilpin, of Islington; a panel in low relief by Margaret Clarke, of Nottingham; and a design for an enamelled silver or porcelain vase by Thomas Cuthbertson, of Norbury, the effect of which would have gained considerably by greater simplicity of treatment.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

"De Verulam de Ventis," by Francis Bacon, 1648.—A2,297 (Altrincham).—Your book is worth about 10s. English translations of this work are in the demand, but the Latin volume is not always easy to sell.

China, Books, etc.—A2,316 (Auckland, N.Z.).—It is impossible to value the silver, plate, and etchings you mention from a description. Your books do not appear to be of great value. With regard to the photographs—China, No. 4 may be by Rogers, Davenport, or Spode (English makers of the early 19th century). The value of the service is about £8 or £9. No. 5, caddy and teapot stand, are probably hard paste Oriental, worth about £2. No. 6, teapot, is evidently not Lowestoft, but Salaman. Value about £2.10s. No. 7, stand, is blue-painted Spode, worth £1.5s. No. 8, old English, may be by Rogers, Spode, Turner, or Davenport. Of similar value. No. 10, Crown Derby plate, set of six, daisy pattern, a well-known design in vogue in the latter century before 1830. Value of six about £4. No. 13, late 18th-century Chinese, worth about 30s. each. No. 14, from the shape probably Oriental, worth about 15s. to £1; but the Chinese plate pattern was copied in England at Lowestoft and New Hall.

Picture.
A2,490 (Seaford).—Your picture is of Spanish origin, painted in the manner of Ribera, a noted Spanish painter of the 17th century. In our opinion, the rock is part of the original design. Pictures of this character have little value at the present time, however, and its value in the London market is not above £5.

Queen Anne Walnut Bureau, etc.—A2,515 (Portsmouth).—The bureau you describe, if in fairly good condition and not much restored, is worth between £10 and £12. Your Mason's dessert service appears to be large and of good quality, and we should estimate its value to be roughly about £7.10s.

Olive Spoon.—A2,517 (Hastings-point). The type of spoon you describe is usually known as an olive spoon. It is worth about 12s. 6d. to 15s.

Etching of Calais Pier by Sir F. Seymour Haden, 2nd state.—A2,537 (Wellsea Bane, U.S.A.).—It is very

difficult to say the value of your etching. The value depends upon the condition of the work, and the number of impressions appears to have been small. It is worth, however, a good price. It is estimated to be worth £20.

"Queen Katherine's Dream," by F. Bartolozzi. A2,585 (Antwerp).—The value of your print is about £3 to £4, presuming, of course, it is in good condition.

Oil Painting.—A2,591 (King's Cl).—We are not acquainted with your oil painting at present.

"The Death of Gen. Wolfe," after West, etc. A2,598 (Simla).—The list of prints you send is rather too lengthy to give you values to all in these columns. Roughly, No. 1 is worth about £1; No. 2, £1.10s.; No. 3, £1.10s.; No. 4, £1.10s.; No. 5, £1.10s.; No. 6, £1.10s.; No. 7, £1.10s.; No. 8, £1.10s.; No. 9, £1.10s.; No. 10, £1.10s.; No. 11, £1.10s.; No. 12, £1.10s.; No. 13, £1.10s.; No. 14, £1.10s.; No. 15, £1.10s.; No. 16, £1.10s.; No. 17, £1.10s.; No. 18, £1.10s.; No. 19, £1.10s.; No. 20, £1.10s.; No. 21, £1.10s.; No. 22, £1.10s.; No. 23, £1.10s.; No. 24, £1.10s.; No. 25, £1.10s.; No. 26, £1.10s.; No. 27, £1.10s.; No. 28, £1.10s.; No. 29, £1.10s.; No. 30, £1.10s.; No. 31, £1.10s.; No. 32, £1.10s.; No. 33, £1.10s.; No. 34, £1.10s.; No. 35, £1.10s.; No. 36, £1.10s.; No. 37, £1.10s.; No. 38, £1.10s.; No. 39, £1.10s.; No. 40, £1.10s.; No. 41, £1.10s.; No. 42, £1.10s.; No. 43, £1.10s.; No. 44, £1.10s.; No. 45, £1.10s.; No. 46, £1.10s.; No. 47, £1.10s.; No. 48, £1.10s.; No. 49, £1.10s.; No. 50, £1.10s.; No. 51, £1.10s.; No. 52, £1.10s.; No. 53, £1.10s.; No. 54, £1.10s.; No. 55, £1.10s.; No. 56, £1.10s.; No. 57, £1.10s.; No. 58, £1.10s.; No. 59, £1.10s.; 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Y. H. DORR

Y. H. DORR

Y. H. DORR



Part IV.

By Lady Victoria Manners

THE Milanese school is not strongly represented in the collection. *The Madonna with the Infant Christ and St. John* is by an unknown artist, possibly a Flemish imitator of the Milanese school. The group of figures resembles in composition the *Madonna of the Rocks*, by Leonardo de Vinci, in the National Gallery (which differs in some respects from that in the Louvre), but the background is entirely different. Rossetti's sonnet to the National Gallery picture applies equally well to Lady Wantage's example. I quote part of it:—

"Mother of grace, the passè d'Amant,
Keen as these rocks, and the bewildered souls
Throng it like echoes, blindly shuddering through.
Thy name, O Lord, each spirit's voice extols,
Whose presence abides in the same verities
Amid the bitterness of things occult."

A printed cutting on the back of the panel states that it was formerly in the Giustiniani family.

Lady Wantage is the fortunate possessor of many beautiful examples of the Venetian school. Cima shows to advantage in his *Virgin and Child*. This



PALMA VECCHIO

VIRGIN AND CHILD WITH SAINTS

2 IN. 1 1/2 IN.

[illegible]

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Some of the 125 in the Pinacoteca Bonaparte's collection that were saved when the Palais Royal was destroyed by fire by the Communists in May, 1871. It is signed on a label at the right corner of the stone parapet that fills the front of the picture, "Joannis baptiste Conegliensis." Cima came from the mountainous country of Conegliano, and in this picture he has painted in the background a hilly landscape, probably his own country-side, which he dearly loved.

By Bonifazio, or his school, there are two fine works. No. 11 is a large *Scene of Conversation*, in which the Virgin and Child with St. John the Baptist and other saints are seated under trees. The landscape in this picture is composed of distant hills, a golden sky, and trees. This example has been in the collection of Mr. Beckford, the Leinster Abbey, Mr. D. D. Webb, and the Duke of Devonshire. Glad to see it in a place where it is so properly valued. Perhaps the picture most typical of Bonifazio's style is the *Virgin Mary and Child with St. Jago di Compostella and St. Leon*, No. 12, in the Countess of Wintage's sitting-room. Here the figures are modelled with breadth,

while the landscape, glowing with rich colour, is truly poetic, and is suggestive of Giorgione in his idyllic pictures.

This beautiful example of Venetian art was in the collection of Mr. Beckford, and was purchased in 1882 at the sale of the Hamilton Palace collection. Palma Vecchio, or one of his school, contributes another example of the same type of saint. (No. 173; see illustration on page 75.) The infant Saviour in this picture is of great beauty. He stands erect

on the Virgin's knee in a modest attitude. His right hand raised in benediction, while His left holds the terrestrial orb, blue in colour, and surmounted by a cross. The Virgin is a noble type of Venetian beauty, and the colour throughout the picture is gorgeous. The composition resembles Palma's picture of *Christ with the Apostles healing the daughter of the Canaanitish woman* in the Venetian Academy, and, like it, lacks the lovely landscapes of the *Saltarello*. Compared with the Borghese and Colonna

This picture has been in the following collections: the Martini Gallery, Venice; Alexander Barker, Esq.; and the Earl of Devon, from whom it was purchased in 1802.



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BARTOLOMÉ ESTEBAN MURILLO

LA VIERGE COUPEE

91. 18. 10. 143. 18.

Caracciolo, the
son of the
father, in the
style of Salvator
Rossetti.

The picture
is also attributed
to Paolo Ver-
occhio, but differs
entirely both
in style and
colouring from
the preceding
picture, and is
more likely the
work of some
other Venetian
painter. It has
been ascribed
to Bernardino
Licinio, and is
probably by
that master.

From the
brush of Bassano,
Bonifazio's
pupil, is the
*Return of the
Prodigal Son*.
This picture

was exhibited at the British Institution in 1867. Concerning it the *Pen* wrote: "On examples of fine painting, none is so striking as Lord Overstone's *Return of the Prodigal*, by Bassano—of surpassing splendour, suggesting the glow of suns, the play of light in painted glass; yet there is not an inch of garish pigment in the picture. We could not wish for a better illustration of the difference between fine colouring and fine colours, or of the value of balance and measure in the secret of effect."²

There is an interesting example by Tintoretto, *Jupiter and the Nymphs*, in which the god is represented in the act of seducing the nymphs. They are attired in rosy robes of brilliant hue, with which the god is surrounded. The picture is a fine example of the Venetian school.



ANDREA DEL CORRENTE. BRONZINO.

ADAM AND EVE.

301 IN. IN. 25, IN.

fashion. The
figure of Eve
of manhood,
and the most
graceful, while
the treatment
of the back-
ground is very
skilful. This
small picture
displays Tintoretto's breadth
and freedom of
treatment. The
silvery tone of
the picture is
lovely, and is
reminiscent of
some of Wat-
teau's effects
in its deli-
cately blended
hues and per-
fect unison
of landscape
and figures. Attributed to
Tintoretto's
son, Domenico
Tintoretto, is
an interesting
example, *Wait-
ing for the*

Miracle. Here we have a crowd of people, half-length figures, occupying the front and right side of the composition, standing at the foot of a balustraded stair leading to a church porch. All are gazing upwards, their attention fixed on the church door, towards which, high upon the right, a man seen in profile is eagerly pointing, his outstretched arm dominating the crowd below, and forming the chief incident in the picture. This example, as well as the Tintoretto and the (probable) Licinio, were purchased from Mr. William Graham's collection in 1886.

One of the most interesting pictures in the collection is the sketch or finished study by Titian for the great picture of *The Last Supper*, which he painted for the refectory of the Convent of the Escorial, and which he himself, in a letter to Philip II. of Spain, described as "one of the most important and laborious works I have done for Your Majesty." When the picture

¹ The picture was in the collection of the Duke of Devonshire, and was sold at the sale of the collection of the Duke of Devonshire, in 1875.

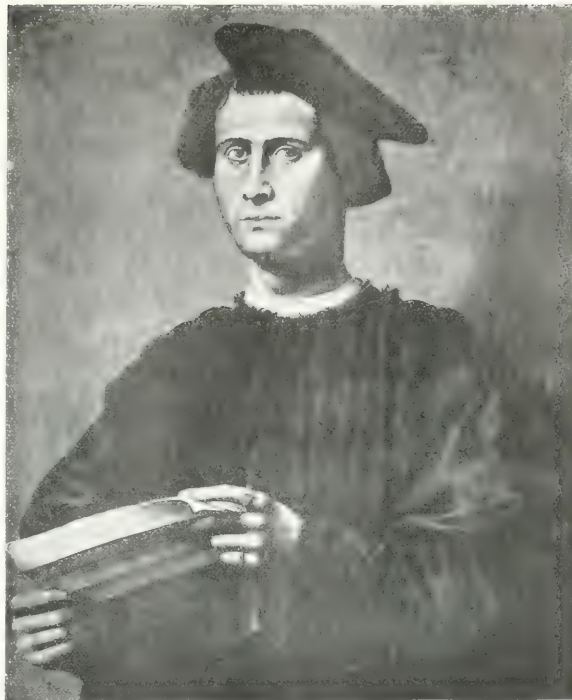
² The picture was in the collection of the Duke of Devonshire, and was sold at the sale of the collection of the Duke of Devonshire, in 1875.

reached its destination at the Escorial, it was found to be too high for its destined place on the wall of the refectory. The King having ordered it to be cut down, the deaf and dumb Spanish painter and scholar of Titian, Juan Fernandez Navarrete, called El Mudo, protested vehemently by signs and gestures, and offered to make in six months an exact copy of the size required of the picture that had taken Titian six years. But Philip was too impatient to wait for a copy, and Titian's

canvas was forthwith submitted to the sacrilegious shears, and the upper part—about a third, including most of the archway and sky—was cut off.

"The sketch in this collection is valuable as showing the composition as originally designed and painted by Titian, with the archway and sky complete. It must therefore have been painted before the large picture was cut down. During the six years Titian spent upon the picture, he doubtless made studies for it; and that this is an original study rather than a copy is indicated by variation in detail, by the tentative character of some parts—such as the trial between plain and spirally fluted columns—by the apparent indecision as to whether the central light should emanate from the heavens or from the slightly indicated hanging candelabrum, and by the masterly freedom and sketch-like manner in which it is executed, chiefly in tints of golden brown, with a few touches of subdued red."

The Saviour is seated at the centre of the table. His left hand rests on the shoulder of St. John, whose



RIDOLFO DEL GIRILANDAJO (ATTRIBUTED TO) / PORTRAIT OF A LAWYER
20 1/2 IN. BY 24 1/2 IN.

head, supported on his hand, is bowed down in grief. Judas is seated at the right end of the table, endeavouring to conceal the bag; while at the opposite end another disciple turns to address an attendant who wears a turban. As we stand in front of this picture we are reminded of Browning's lines in *Rabbi Ben Ezra*—

"Look, not thou
down, but up!
To see a cup,
The bowl behind,
humped should
trumpet's peal,
The new wine
turning down.
The Master's lips
aglow."

The apostles

seem to express by their attitudes alarm at Christ's suggestion that "One of you shall betray Me."

This picture was in the collection of Benjamin West, P.R.A., and was purchased from his son, Raphael West, in 1834; it was exhibited at the Royal Academy (Old Masters), 1888 and 1902, and the New Gallery (Venetian Art), 1894.

The *Portrait of a Child of the Pandolfini Family with a Spaniel* is also attributed to Titian, but it is more probably the work of Bronzino. This picture was in the collection of the Rev. J. Sanford, and in his catalogue he records that Titian painted this picture at Florence, and that it is the portrait of a child of the Pandolfini family, whose gallery was divided in marriage portion with the Strozzi family, who were afterwards obliged to part with this and various others of their pictures.

The collection is specially rich in pictures of the Spanish school. By Murillo there are several most



ART. LXXV.

THE MAN OF THE SORROWS.

COPIED BY G. P.

interesting examples. No. 154 (see illustration on page 76) is a "Santa Faz" or impression of the Saviour's face on the kerchief of Santa Veronica, and is a truly wonderful presentation of *The Man of Sorrows*.

"Thou, Heav'n, with his lowly face."

Murillo conveyed the impression of nobility and majesty in 1692 without detracting from the physical beauty and expression of the Saviour. A wonderful picture, which is the true and strength of the Christ of Sorrows.

"Flowers, which grow so lowly and so fast,
For ever bloom in glory and in love."

In all probability this example came from the Capuchin Convent of the Christ of Sorrows at Seville, for which Murillo painted twenty-two pictures of his Christ of Sorrows from 1674 to 1682, and which was considered the richest and most highly adorned convent of that order. The picture remained in the convent until 1810, when, on the approach of the

French troops, they were transferred for safety to the Chapter of Seville Cathedral, by whom they were packed up and sent to Gibraltar. On the return of this valuable charge to Seville in 1813, two of the pictures had disappeared, one, the *St. Michael*, which hung at the end of one of the altars and the other, *La Santa Faz*, which was one of the paintings which adorned the retablo of the high altar. The picture corresponds almost exactly with a coarse but rare engraving executed in Spain by "R. O." in 1702 from the painting when it was still hanging in the Capuchin Convent. This picture was in the collection of Don Julian Williams and Richard Ford (author of the *Handbook of Spain*), from whom it was purchased in 1836. Mr. Ford, in sending the silver and gilt frame together with the picture to Lord Overstone, wrote: "The frame is scarcely worthy of acceptance, and certainly is unworthy of the beautiful head to which it originally belonged. It is only curious as being that which beyond any doubt

was the one in which it was placed as soon as it was painted, and in which it remained for nearly two centuries.*

In No. 152 Lady Wantage possessed one of Murillo's masterpieces—the *Virgin and Child in Glory*—well known as “*La Vierge Coupée*” (see illustration on page 77). The history of this picture is most interesting and curious, and is as follows:—“It was painted in 1673 for the Oratory of the Episcopal Chapel at Seville, and it remained there until, during a vacancy in the See, the central figures of the Virgin and Child were cut out and removed, a worthless copy being inserted in the vacant place. The picture, in its mutilated state, was carried off to Paris by Marshal Soult, together with many other art treasures, during the Peninsular war. The stolen fragment meanwhile had found its way to England, and was purchased by Lord Overstone, who later on, in 1862, succeeded in acquiring from Marshal Soult's family the remaining portion, and the two were thus, after a separation of over half a century, again united.† The copy that had been made to replace the abstracted portion is preserved in the collection. Buchanan, in his *Memoirs*, vol. i., says: “This picture has the same fine quality as the Soult ‘Immaculate Conception.’ The groups of boy angels are most beautiful.”

Mrs. Hartley, in her interesting book on *Spanish Painting*, remarks: “The legend of the ‘Immaculate Conception’ is intimately interwoven with the name of Murillo. Worship of the Virgin Mother was a treasured dogma of the Spanish Church. At the earnest instigation of Philip IV. a papal edict was issued in 1617 declaring the immaculate nature of

Mary. ‘Seville flew into a frenzy of joy.’

It became the desire of all the religious painters of the century to celebrate the triumph. To this end Murillo bent all the passion and power of his talent. More than twenty times he translated the legend of the Conception into the language of Spanish art. His interpretation of the mystery of Mariolatry invested the young mother with a new charm.” To this category of pictures belongs both *La Vierge Coupée* and No. 157, a small “Immaculate Conception.” This characteristic work was in the collection of Sir J. M. Brackenbury, from whom it was purchased in 1844. Mrs. Jameson says of it, “An exquisite miniature representation of the subject in the possession of Lord Overstone.”

The fine picture attributed to Alonso Sánchez Coello, but more probably by his pupil, Pantoja de la Cruz, is considered to be a portrait of Catherine of Austria and Spain, second daughter of Philip II. by his third wife, Isabel de Valois. She was born in 1567, and married in 1585 Charles Emanuel I., Duke of Savoy. Some authorities,

however, consider that it depicts Isabel de Valois. In the Prado Museum at Madrid there is a replica of this portrait which is ascribed to Pantoja de la Cruz. This example was purchased in 1885 at the sale of the De Zoet collection at Christie's.

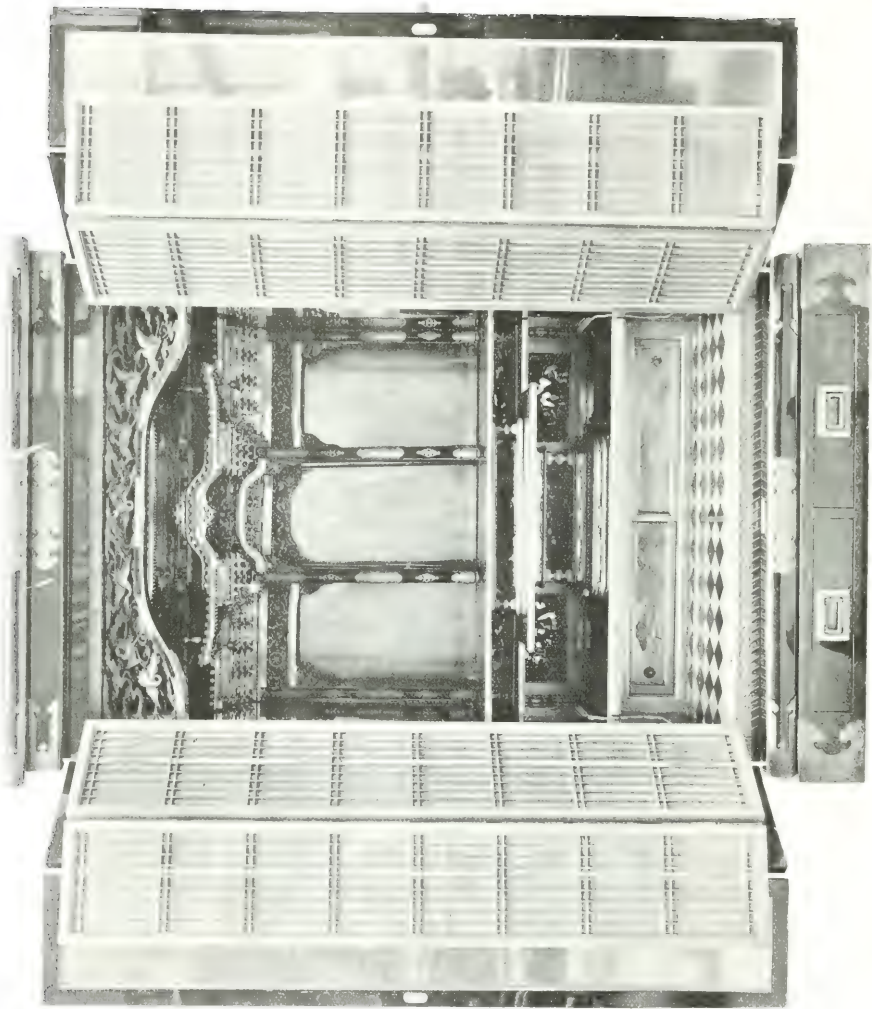
Coello was the favourite court painter of Philip II., and the portrait belonging to Lady Wantage is typical of the style of his school. The head is well modelled, the rich dress and jewels are very carefully painted, and the painter has, in spite of the somewhat cold restraint of his work, succeeded in presenting an example of still portraiture of the Spanish period.



TITIAN (ATTRIBUTED TO) PORTRAIT OF A CHILD OF THE
PANDOLFINI FAMILY WITH A SPANIEL 24 IN. BY 18 IN.

* Lady Wantage's notes.

† This picture was exhibited at the British Institution, 1863, and the Royal Academy Old Masters, 1885.

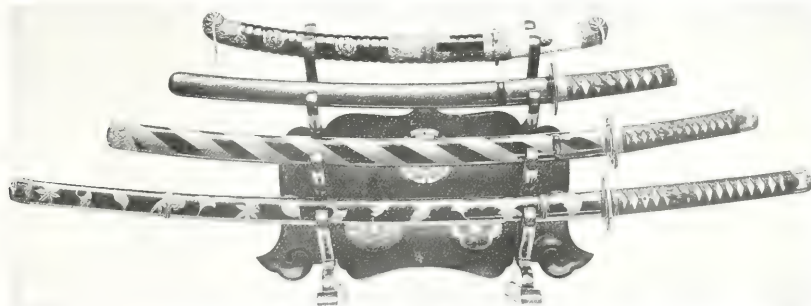


NO. 1. JAPANESE FORMERLY SHRINE OF FACONED WOOD, OF A SEVENTH CENTURY DATE. THIS FAMILY BELONGS TO THE END OF THE EIGHTEENTH OR BEGINNING OF THE NINETEENTH CENTURY. IT IS SUPPOSED THAT THE LISTS WHICH HAVE BEEN SANCTIONED BY TRADITION FOR CENTURIES BEAR THE DATE OF THE SEVENTH AND EIGHTH CENTURIES.



AMONG all the delightful arts which came into Japan through Korea from China, or from China directly, with the enlightening Buddhist religion, none has been carried to quite so perfect a state as the various branches of the art and craft of lacquer work. In Japan, as in China, the *Rhus vernicifera*—the tree from which lacquer is drawn—can be cultivated, and the atmosphere of both countries enables the artist in this material to work under favourable conditions. In the seventh century of the Christian era Japan was already accomplished in this work, but Western nations have few or no examples of so early a date to show. The collector to-day is fortunate if he happen upon seventeenth or eighteenth century pieces made for native use, for those specimens produced of late for export, although full of interest, do not compare with the older work in regard to the amount of care expended upon them and the finish or beauty of the object. Europe is fortunate, however, in having a

fair share of specimens from two to three hundred years old. Such domestic shrines, for example, one of which is shown in the first illustration, are not uncommon in England. The groundwork is of wood, lacquered black, with a result both brilliant and deep. The folding doors are hung upon engraved metal hinges, and there are other external fittings of this class. Within, the lacquer is of a rich gold. Here is found a representation of a temple with graduated pagoda roofs and a double row of columns in elaborately carved wood, gilt, lacquered, and ornamented with bells and so forth. Below are seen the sacred Kyilins in carved wood, and spaces containing groups of figures and landscapes. Then comes a cupboard with sliding panels of gold lacquer. Various decorations in coloured lacquers decorated the floor of the interior and sides. The lintel is of wood with a flight of storks in carved and lacquered bronze. The outer doors contain an inner set with gold lacquered frames



NO. II.—LACQUER SWORD REST WITH LADGES OR CUSTS OF ORIGINAL OWNER SHOWING VARIOUS
OF ANTIQUE WEAPONS DECORATED WITH MANY KINDS OF FINE LACQUER WORK.

stand of this carefully planned and beautifully decorated piece. When the shrine or *Butsudan* is duly furnished, on the floor are placed figures of favourite

the nineteenth century. To the group of swords that follows, far-distant dates can be attributed, but not, I think, with perfect certainty, for, as with the porcelains of China, one period often reproduced with



NO. III. A LACQUERED HELMET WORK BY THE RETAINERS OF THE GEEI HENRES
THE GROUND IS OF BLACK AND THE DECORATION AND
GROUSE IN VARIOUS COLOURED GOLDS

gold, perhaps in porcelain or lacquered wood, and Karamono of Buddha or the writing of some holy priest. Rich vessels in metal and the Buddhist sacred books complete the interior of the shrine. On the symbolic cakes and portions of food and herbs are laid upon the appointed places at certain times. This example is of the nineteenth century, beautiful without and within. Although not one of the finest examples of Japanese work of this style, it is absolutely typical. The small panels on either side of the title are the top of boxes about three inches in height. The ground with its inlay of gold and shell and horn of various colours, and metal, all skillfully combined into a beautiful pattern. The work is probably not earlier than the beginning of

perfect skill the gifted work of a later time. A not unusual method of decoration for the sheaths of swords was found by means of covering them with the skin

of the ray of some other fish and polishing this substance before adding ornamentation in various lacquers, often of brilliant quality and exquisite workmanship. The immense fertility of the Japanese artists prevents two swords from being altogether alike, although of course many sacred traditions dictate certain forms and details.

Although the thinnest of pine or some other wood is often used as a groundwork for lacquer, basket-work is also very frequently employed, as well as various leathers and skins, and earthenware and porcelain. Indeed, the nature of original substance does not appear to greatly matter, the main requirement being a



NO. IV. LACQUER BOX OF THE EIGHTEENTH CENTURY
IN LAC, GOLD AND COLOURS, SHOWING A PEACOCK
DRINKING FROM A WATER RECEPT



NO. V.—POINTED CUCUR HAT OF GOLD AND GREEN LACQUER OF EARLY DATE

perfectly smooth surface on which the various coats of lacquer can be spread. Whatever the surface of the object to be lacquered may be, it is covered with a kind of strong and hard paste which can be rubbed down to a perfect surface. The soldier's hat shown in illustration No. iii. is moulded from strong *papier mâché*, over which is a rubbed-down coat of paste and in some parts a fine network of linen. Over these preparations are spread many coats of black lacquer, which, when perfectly dry and firm, is decorated, without, by means of the badge of the household to which the soldier belongs, and with a flight of storks of happy augury, and within with brilliant dark red lacquer. Such helmets would withstand a heavy blow, and were weather and almost time proof, but they were exceedingly heavy, and have passed into that vast limbo which the westernization of Japan must have filled to overrunning. The

same class of hat, of a different shape, is shown in No. v. Like its companion, its uses are over, but it remains a skilful work of art and a memorial of days that are over—dreams that are done.



NO. VI.—CHARACTERISTIC DECORATION OF BOX IN VARIOUS LACQUERS, SHOWING AN EAGLE DRINKING FROM A STREAM

The illustrations Nos. iv. and vi. represent what is apparently an almost undying style of work in Japanese lacquer. These are small boxes elaborated on the thinnest possible wood base. Very many thin coats of lacquer must have been applied, much careful modelling in slight relief; several applications of gold and other metals lie beneath the final coverings of pure and burnished lacquer. Although these are not particularly happy designs, they are very characteristic of a class of work which covered a long period. But one hardly supposes the hustle of Western and American methods will permit an elegance of style to remain to a nation which, like the little maid in Thackeray's drawing of Sir Pitt

of a lacquer on the bottom.

A curious use of lacquer in both China and Japan is to be found in the decoration of boxes and chests. The illustration No. VII, however, covering up of about one foot square in height, is entirely covered with black lacquer both outside and in. In the interior the decoration, which is somewhat worn with the touch of time, shows a pattern of peony blossoms and leaves environed by the trailing vine, which has so long been a favourite and effective decoration. It is seen rather more elaborately displayed in the box and chest below the vase, and will be found greatly in use on a vast number of objects wherever collections have been brought together in our museums and galleries. No doubt it is still employed, but such examples as we possess belong to the day before yesterday, and are now repeated in a cheaper and less agreeable style to meet the demands of a growing export trade.

Among the historic pieces which we are fortunate

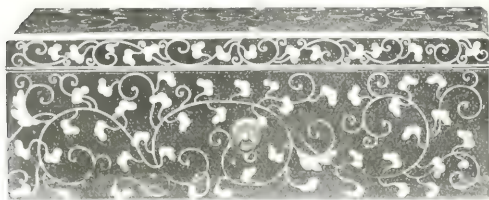


NO. VII. THE VASE IS AN EXAMPLE OF JAPANESE PORCELAIN ENTIRELY COVERED WITH BLACK LACQUER, ON WHICH THERE IS A DESIGN IN RED LAC AND GOLD OF THE SAME MATERIAL. THE STAND SHOWS A DIFFERENT USE OF LACQUER AS APPLIED TO POLISHED WOOD.

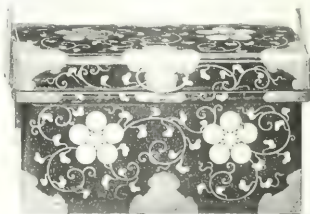
enough to possess in England, one should mention the pair of painted coffers of early seventeenth-century work, one of which is shown in the illustration No. X. These pieces, which are three feet three and a half inches in length, and slightly over two feet wide, were once the property of the Cardinal and Minister of France, the famous Mazarin. He was born in 1602, and died in 1661, so he was among the last of the great subjects of Louis XIV., to supply one the rich treasures of Japanese lacquers. One of these coffers is now sadly and handsomely treasured at South Kensington, the other is, I believe, in the possession of Sir Trevor Lawrence. They were originally used to contain the sacred Buddhist books,

and are most elaborately decorated with emblems of that faith.

The basis of the coffers is of wood covered with black and gold lacquer on the outer side, and with aventurine and black on the inner. The fronts and sides and tops are decorated with views of the



NO. VIII.



NO. IX.

THESE SEVENTEENTH-CENTURY COFFERS WERE ONCE COVERED WITH GOLD LACQUER. THE SMALLER IS OF THE SIXTEENTH CENTURY, THE LARGER OF THE SEVENTEENTH. THE TWO TURNED HANDLES ON THE TOP OF THE LARGER ONE WERE ONCE ATTRIBUTED TO THE PRINCE MADA OF KAGA.



LIEFANG
BY LI B. OIL
ON PAPER

Old Lacquer

Imperial and Shogunal palaces, which are partly inlaid with metal. The wide borders are of gold, silver, and iridescent shell. Possibly the metal work of the lock is of European make, although of oriental character, for the key handle belonging to the example

vertical lines. The celestial beast is trailing clouds of glory very properly conventionalised into the shape of the curvy, horned, and bearded Gourd of Life. The general effect is one of most harmonious and nice proportion, an ensemble to which the excellent

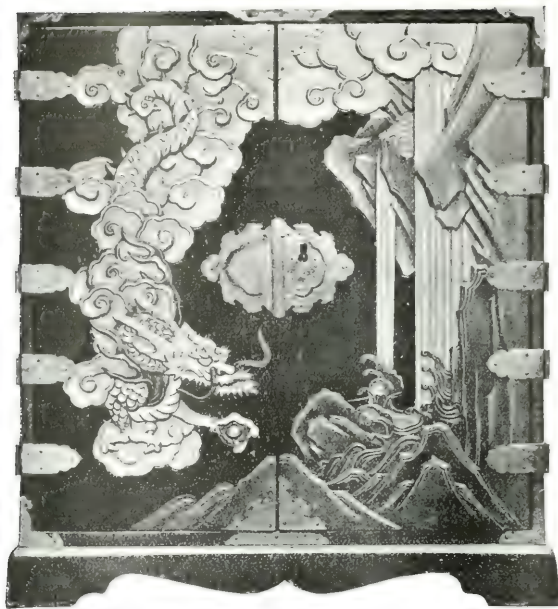


NO. X. AN EXTREMELY FINE EXAMPLE OF SEVENTEENTH-CENTURY WORK IN LACQUER INLAID WITH GOLD, SILVER, PEARL, &c. IT WAS ONCE THE PROPERTY OF NAPOLEON THE GREAT.

at South Kensington is surmounted with the pierced arms of the Mazarin family ducally crowned. This coffer was once the property of Napoleon the Great, and was sold to the museum from the Hamilton Palace collection.

No. xi. is also an uncommon example of seventeenth-century work, but in a totally different manner from the elaborate inlay of the Mazarin coffer. The basis of this example is also of wood heavily coated with various lacquers, which are carved into a design in fairly marked relief. The design shows a dragon, deeply carved and gilded and coloured, approaching rocks from which water flows.

gilt metal work lends its aid. Within, are lacquer decorated drawers. I apprehend that No. xii. shows a panel which also belongs to the seventeenth century, for the mounting is of French gold soon after that date. It is an example of the pure gold lacquer on gold which shows far better in the original than in the photograph, and which is of the greatest value, especially appreciated, perhaps, by those admirable artists, the Japanese themselves. It has been doubtless a Court snuff-box in the days of Louis XV. and is a fine example of the thousand intrigues, both oriental and occidental. The lacquer is of a deep red colour, and the



NO. XI.—A PANEL OF SEVENTEENTH-CENTURY LACQUER WORK, SHOWING LOUHY, DEIFIED CELESTIAL DEITIES, CLOUDS, AND APPROACHING A CASTLE.

this particular branch of the subject, gives one of those carefully lacquered leather boxes which found their way into England—via Holland—long ago, and were often mounted on gilded stands, or in the English walnut which was so much used here from the time of Charles II. to that of George III. This particular piece is of dark red colour, but it is

probable that long ago the raised design of flowers appeared in lacquered gilt, giving a far richer effect to the whole.

To the enthusiastic collector of the finest Japanese lacquer, such as Mr. Tomkinson of Franche Hall, whose specimens of inro and other pieces are beyond compare, the examples here given may appear to



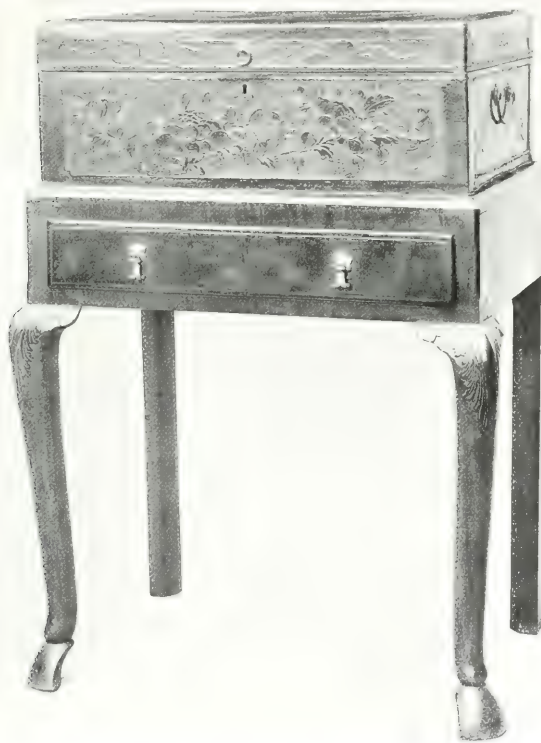
NO. XII.—SEATED FIGURE OF GOLD LACQUER, MOUNTED IN SOLID GOLD OF THE SEVENTEENTH CENTURY.

Old Lacquer

belong to the proletariat styles of work rather than to the aristocracy of this most attractive art. But that is the writer's modest intention—to draw attention to the fine quality of that which the few great connoisseurs in the matter consider the commonplace, and to show, if one may, that in this particular, at least, beauty is always beauty, and takes her seat alike on the utilitarian examples of the Japanese lacquer as well as on those pieces which were the result of years of quiet labour on the part of some

sequestered artist, living beneath the shelter of one of the wealthy Daimios. Such invaluable pieces are treasured by the Japanese, and beloved of the Mandarin of the neighbour state. There are a few of them in European collection, but they have been written upon and illustrated many times, and they lie beyond the reach of most collectors of to-day. It is rather examples made for native use some hundred years ago to which I hope to draw especial attention in these articles.

(To be continued.)



NO. XIII.—AN EXAMPLE OF DIFF. RED JAPANESE LACQUERED LEATHER CASE, MOUNTED ON A WALNUT STAND OF THE QUEEN ANNE PERIOD.



A YOUNG GIRL AND HER DOGS. THE GIRL
 WAS TAKEN BY MR. J. H. LANGE, N. Y. A.
 THE DOGS WERE TAKEN BY THE SAME
 PHOTOGRAPHER. THE DOGS WERE TAKEN
 BY THE SAME PHOTOGRAPHER.

Engravings Etc.

How to Distinguish Proof Impressions By C Reginald Grundy

I.—PUBLICATIONS
UNDER THE
RULES OF THE
PRINTSELLERS'
ASSOCIATION.

THIS is a vast subject—so vast, indeed, that a series of volumes, dwarfing in bulk the dimensions of the *Encyclopædia Britannica* and needing an æon of research in the compilation, might be written on it, without finally exhausting its scope. Many workers have essayed portions of the task. Their painstaking and exhaustive labours are set forth in various more or less costly books, each recording the particulars relating to the proof states of the works of some separate engraver, or school of engravers. These are well known to the specialist and the advanced collector; but in most instances their costliness and limitation of subject place them beyond



"THE FOOT-SHED," FROM AN ENGRAVING BY THOMAS LANDSELL
AFTER A DESIGN BY THE LATE SIR JAMES LANDSELL, R.S.A.
BY PERMISSION OF MESSRS. HENRY GILES AND CO., LTD.

the reach of the general collector, and it is for the latter that this brief summary of a few of the leading rules regulating the classification of proof states is primarily intended.

To such a man even the names of the various proof states must be a source of bewilderment. There is such a wealth of terms, that often the same proof can be denoted—and described accurately—under two or three different definitions. On the other hand, the same terms often do duty for two or three varying states; and lastly, there are several terms about whose exact meaning even experts differ.

I will leave such recondite questions for later consideration, and begin by setting out a few terms culled from that "*vade mecum*" of the dealer in current engravings,

the *Printsellers' Association Catalogue*—a compilation which deals exclusively with modern publications, the class of goods, in fact, which is generally left by the millionaire magnates of Bond Street to the handling of their junior assistants.

A casual glance through the pages of this bulky work reveals much curious information not generally known. Concerning artists' proofs, for instance, how many people are aware of the number of varieties passing current in the modern print trade? Here I find recorded that there are single, double, and treble remark artists' proofs; that there are artists' proofs printed on parchment and vellum, on Japan, India, Whatman, and plain papers, and on silk and on "Holland"—whatever this latter substance may be, as we may take it for granted it is not the material of this name used for ladies' dresses—and that despite the present regulations to the contrary, the Association has in the past stamped with its official mark artist proofs inscribed with titles in scratch letters. Then there are the other series of proofs—the proofs before letters, the proofs after letters, the proofs with open letters, the proofs on India paper, the proofs on plain paper, and the autograph proofs, every term mentioned carrying with it a distinct signification, which, if somewhat ambiguous to the general public, is presumably as clear as daylight to the frock-coated young gentlemen who so lucidly explain to a hesitating customer what a much superior bargain he acquires by purchasing an artist's proof on vellum for twenty-five guineas instead of one of the same state, on Japan paper, for fifteen.

To begin at the beginning of the matter, even at the risk of wearying the reader who is conversant with it, I will first explain the origin of this Printsellers' Association, recently re-formed and the prefix "Incorporated" placed before its name, which from its little office in Orange Street, Haymarket, issues the series of rules and regulations forming the code of laws governing the modern print trade. In the late "forties" the print publishing business was in a state of chaos. There existed numerous dishonest firms, who, when they found the popularity of a plate was exceeding their expectations, and that their supply of proofs from it was becoming exhausted, promptly remedied the deficit by striking off false ones. This was an easy fraud to effect, all that was necessary being to temporarily remove or stop out the print inscription from a plate and strike off a number of impressions, which in their inscriptions, or rather the lack of them, were identical with the first proofs; and though the quality of these latter impressions left much to be desired, it was impossible to conclusively prove that they were not early printed copies belonging to

the earlier state. The public began to doubt the genuineness of all proofs, and the retail dealers and honest publishers suffered accordingly. Finally, as a remedy for this state of affairs, in 1847, the honest men formed an association, whose business it was to supervise the issue of all proofs from plates published by its members, and to guarantee their genuineness by impressing each individual impression with an official stamp; proofs issued at a lower nominal value than one and a half guinea being alone excepted. The first series of engravings to be so stamped were the last portion of the proofs before letter of *Beauty's Bath*, engraved by Cousins, after Landseer. This plate was finished immediately after the formation of the Association, and before the official stamping machine was ready. Hence the artist proofs, instead of being stamped, were initialed by W. Walter, the secretary of the Association, as were also the first 84 proofs before letter, the remaining 127 being stamped. Here, by the way, I should mention that in the earlier issues passing through the Printsellers' Association, all proofs were stamped on the left hand; but very soon a distinction was made between the different classes, artist proofs only being stamped on the left, and the later proofs on the right.

By kind permission of the Committee of the Association I am able to reproduce illustrations of the two forms of stamps employed, the less important one being exclusively reserved for engravings of a small size. It will be noticed that each stamp consists of a combination of letters contained in a little lozenge bordered by the words "Printsellers' Association." These words should be especially noted, as being copyrighted they cannot be pirated, and hence form the sole difference between the genuine stamp and the numberless close imitations which many publishers outside the Association impress on their proofs. The combination of letters inside the lozenge changes with the stamping at every proof. Thus if the first impression of an issue to be stamped is impressed with the letters A B C, the second would be stamped A B D, the third A B E, and so on; but here let me point out that it by no means follows that the first proof stamped is the earliest that was struck from a plate. The printers, in sending in a batch of proofs to be stamped, are quite as likely to arrange them so that the last one printed shall be the first to be stamped. The value of the stamp of the Association is constituted by the regulations, that no excess of the number of proofs announced by the publisher to be taken from it are permitted to be stamped, and that once impressions of an inferior grade have been taken off a plate, no proofs of a nominally higher grade are allowed to be printed.



I. ARTIST'S PROOF OF "THE LOST SHEEP"



II. PROOF BEFORE TITLKS OF "THE LOST SHEEP"



III. TITLED PROOF OF "THE LOST SHEEP"



IV. PRINT OF "THE LOST SHEEP" WHERE THE IS OPEN TITLED



V. PRINT OF "THE WOODS OF THE GREEN" (THE LOST SHEEP) (THE LOST SHEEP)

Besides instituting its stamp, the Association has done good work by evolving a system of classifying proofs which is now almost universally followed by modern publishers. According to this, each of the impressions issued to the public is classed under one of the following four headings, viz. Artists' Proofs, Proofs before Letters, Lettered Proofs—or Proofs after Letters, and Prints. The order, indeed, must be remembered, do not necessarily correspond with the states of a plate; they are simply a reply to the amount of lettering printed on the impressions to which they refer. The lettering on a plate consists of three principal items—(1) the publication line; (2) the names of the artist and the engraver; and (3) the title of the work.

The publication line should be on every impression, and is the only lettering which appears on artists' proofs.

The Proofs before Letters have printed on them the names of the artist and engraver of the work, in addition to the publication line, but are without the title.

The Lettered Proofs have printed on them the publication line, the names of the artist and engraver of the work, and the title.

The Prints have all the above items, but the style in which the title is printed is altered in some manner from that appearing on the proofs.

In addition to the lettering, the class to which the impression belongs is distinguished by the position of the Printsellers' Association stamp, which is impressed immediately under the left of the work on artists' proofs, immediately under the right of the work on all other classes of proofs, and is altogether omitted on prints.

To recapitulate, Artists' Proofs have printed on them only the publication line, and are stamped on the left. Proofs before Letters have printed on them the

Co., I am able to illustrate these distinctions by the reproduction of the different states of their plate of *The Lost Sheep*, engraved by Thomas Landseer, A.R.A., from the work of his brother, Sir Edwin. In order that the lettering may be reproduced as large as possible, only the bottom portion of the work is given in the illustrative plates.

In No. i., which reproduces the bottom portion of an artist's proof, the Printsellers' Association stamp can be seen immediately under the left of the work; it will be noticed, however, that there is no publication line apparent, though in No. ii. it is given in full immediately under the centre of the work. "London: Published Sept. 21st, 1864, by Henry Graves & Co., the Proprietors, Publishers to the Queen, 6, Pall Mall." This distinction is interesting as recalling a bygone practice, which has ceased for many years. Nowadays publishers place the line according to their own fancy or that of the plate-writer—as the engraver who engraves the lettering on is called. Its position, whether it is above or below the work, or to the left or right, has no significance whatever. At one time, however, previous to the foundation of the Association and during the first twenty or thirty years of its existence, the position and style of the publication line was altered in the different states of the plate. On the artists' proofs it was placed above the work, on other grades of proofs it was transferred to immediately below it, and on prints it was still further lowered. This is the case with the plate of *The Lost Sheep*. It will be noticed on Nos. ii. and iii. the line is the same, while on No. iv., an ordinary print impression, it is transferred to the left-hand corner of the work and altered in its arrangement and wording.

On No. ii. the reader will see the distinctive signs of a before-letter proof, viz., the Printsellers' Association stamp underneath the right of the work, and the names of the artist and the engraver to the left and



THE TWO STATES OF THE PRINTSELLERS' ASSOCIATION

publication line and the names of the artist and engraver, and are stamped on the right.

Lettered Proofs have printed on them the publication line, the names of the painter and engraver and the title of the subject, and are stamped on the right.

Prints have all the above printing, the style of the title being altered, and are not stamped at all.

Through the courtesy of Messrs. Henry Graves and

right respectively. *En passant*, I may say that the appearance of the before-letter proof is the only one which always remains practically unaltered in its appearance. There are a few instances in which this class of proof was stamped on the left, and two in which it was stamped in the middle, to all of which I shall refer to later, and there are many cases in which the publishers have made two states of it by printing



GIRL WITH FRUIT
REV. MATTHEW WILLIAM SETON, D.D.
1808



How to Distinguish Proof Impressions

some impressions on India and others on ordinary paper, but the style of lettering is never changed. This is so, too, in the case of artists' proofs, but to some of the latter the addition of remarks makes a vast alteration both in their appearance and value.

With lettered proofs and prints, the style of lettering is so interchangeable that the only tangible description between them is the impression of the Printsellers' Association stamp. In No. iii. it will be noted that the title *The Lost Sheep* is inscribed in round hand underneath the right of the work. This is the most usual style on a lettered proof, but of late years, when publishers have been issuing works in only two states—and more often than not in one—they have generally adopted it for prints. On the other hand, the open block letters shown in No. iv., which is taken from a print of *The Lost Sheep*, have frequently been used for lettered proofs, in which case the ordinary prints have had the letters "filled in," as is shown in

the case of *The Monarch of the Glen* (No. v.). This "filling in," as it is termed, is done by the letters having thin lines drawn down their centres, as is shown in the illustration, or by being shaded over in some way. Often the difference in the appearance of the two letterings is so slight as to be hardly noticeable, but in the case of a scarce engraving it makes a very substantial difference in the value.

Formerly, superior grades of both proofs and prints were issued on India paper, the prices of which were generally at least a guinea in excess of those charged for similar impressions on ordinary paper. This distinction has now been abolished, the cost of India paper being nowadays so little in excess of that of ordinary paper, that most of the leading publishers have practically discarded the use of the latter.

In a future article I hope to deal with some of the variations in the stamps and inscriptions of proofs issued under the rules of the Printsellers' Association, which have never been officially recorded.



Pottery and Porcelain

Old English Election Pottery

By Frank Freeth

It was about the time of the accession of Charles II. to the throne that the English potters began to decorate their wares with portraits of the reigning sovereign, to be followed later on by the inclusion of the celebrated personages of the time. At first these wares took the form of large tin-enamelled plates or dishes, called Delft after their Dutch prototypes. Three-quarters of a century elapsed before they conceived the idea of commemorating in like manner the great national events at home and abroad, as well as the chief actors in them, and especially those events in which the army and navy were concerned. The exploit which, I think, can claim to have been the first to be thus

recorded was one that, coming after a long period of peace, aroused, as was natural, an enormous amount of enthusiasm in the country. It was the taking of "Porto Bello" on the Isthmus of Darien by "that brave fellow," Admiral Vernon, "with six ships only" in 1739. The comparatively large number of salt-glaze ware teapots, mugs, and bowls with this subject upon them still in existence is strong evidence that this venture on the part of the potters turned out a success. Even stronger evidence is the fact that they continued for many years to press into their service any episodes that were calculated to appeal to the feelings of the people at large. As was fitting in the case of an island race, it was a naval

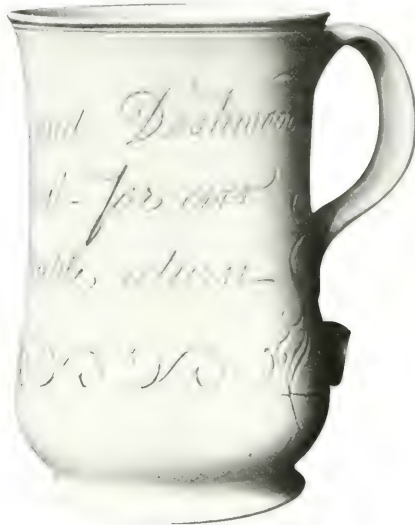


FIG. 1. MUG.

FIG. 2. MUG.

Old English Election Pottery

achievement that was chosen first for commemoration. Equally rightly it was a military one that came second, and that was the Duke of Cumberland's victory over "Bonnie Prince Charlie" at Culloden in 1746. On a large Delft dish in my possession there is an equestrian figure in the centre with this inscription round the border: "God save ye Duke of Cumberland. Remember ye fight of Culloden." Eight years later the potters extended the sphere of their operations to political movements, and from 1754 onwards up to the time of the Reform Bill supplied earthenware articles with references on them to parliamentary and municipal elections which created an unusual amount of excitement in any locality.

The General Election of 1754, which was the first that they made a business use of, was in many ways a memorable election. It followed upon the death of Henry Pelham, which brought to an end the ministry he had formed out of the able men of all parties, known as the "Broad Bottom Administration," as well as the policy of "peace at home and abroad," which had been inaugurated by Robert Walpole in 1721. An era of "broils domestic and foreign wars" ensued.

Coming events no doubt cast their shadows before them, and the momentous issues before the electors could not have failed to fan the flames of rivalry between the contending parties. It is therefore not surprising to find that the potters, who about that time were developing their works at a rate hitherto unprecedented, seized so favourable an opportunity for extending their business in the direction of supplying pieces of pottery for electioneering purposes, and as souvenirs of memorable elections. The number of such pieces in existence at the present time is naturally by no means legion; but it is sufficient to lead us to suppose that they were turned out in considerable quantities at the moment. For the year 1754 alone pieces referring to no less than four different elections have come to my notice. Three of these elections took place in the West of England. It is no wonder then that the records of them appear on Delft plates made at Bristol, which was then a centre of great importance in the ceramic as well as in the political world. One such plate, mentioned by Professor Church in his *English Earthenware*, bears the inscription:—

NUGENT ONLY

1754

The gentleman in question was Robert Nugent, who was one of three candidates that year in a hard-fought election at Bristol itself, which returned

two Members of Parliament. Nugent came out at the head of the poll: but the following close figures prove that his supporters had ample reason for demanding a plumper for him:—

| | |
|------------------------|-------------|
| Robert Nugent | 2,680 votes |
| Richard Beckford | 2,245 .. |
| John Philips | 2,195 .. |

In connection with the name it is interesting to note that the famous statesman and orator, Edmund Burke, who himself represented the same constituency twenty years later, married, in 1757, a Miss Jane Mary Nugent.

There are seven plates that I know of—and no doubt there are others in existence—incribed with the names of the two successful candidates for Tewkesbury within a medallion in the centre. They vary in size, but are all decorated with a blue-powdered bordering relieved with panels of flowers. The inscriptions assume two forms. One reads:

Calvert & Martin
For Ever
1754
Sold by Webb.

the other—

Calvert & Martin
For Tukesbury
Sold by Webb.

The British and Saffron Walden Museums have two apiece, and Mr. D. F. Billups, of Chatteris, who has very kindly provided me with an illustration of each kind, is the fortunate possessor of three. Calvert and Martin were both elected in April, 1754, but were petitioned against in November: and it would appear that the plates were made at the time of the petition, and probably to the order of an enterprising local dealer named Webb.

Another Bristol plate, with a similar decoration scheme and colouring—and obviously the handiwork of the same potter—refers to the Taunton election, and is inscribed:—

SIR I^{mo} Pole
For Ever
1754

I know of no less than eight examples of this plate. One is in the British Museum, one belongs to Mr. B. T. Harland, of Croydon, and (strange to say!) a whole set of six are in the possession of Mr. J. Barrett, of Taunton, whom I have to thank for the illustration, as well as for this interesting piece of information: "The set has been handed down in the Barrett family

and the situation that exemplifies a non-accidental cause, but not, of which all the articles

[illegible]

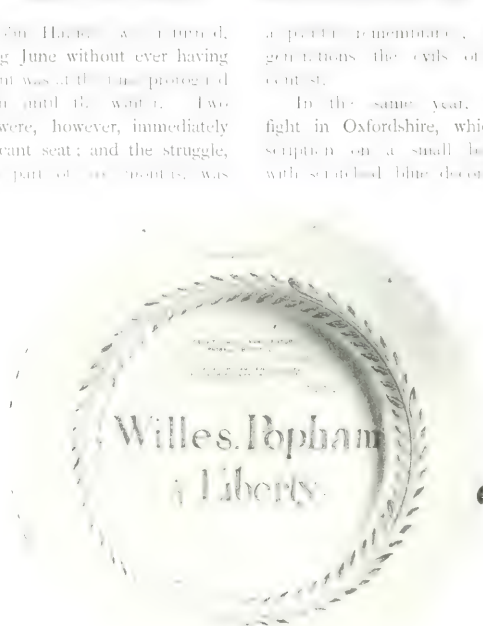
At the beginning of the 1990s, a 19-year-old male, who had been infected with HIV in April or July 1986, was recruited, but died in the following June without ever having taken his first. Heiferment was at the time prolonged and not taken again until the winter. Two prospective candidates were, however, immediately chosen to contest the vacant seat; and the struggle, which lasted the best part of one month, was

1. The C_{10}H_8 compound with
 molecular weight 132.1414
 is a bicyclic aromatic hydrocarbon
 temporary writer.

the election did not terminate without blood and the loss of several lives. The date when the Court Party approached John Pole, Bart., of Salisbury, to the Court, is given by the gentleman to whom the Court Party was attached as 1597. Robert



100 111 *



Method: The authors used a cross-sectional design.

a people's remembrance, we should teach future generations the evils of a long and premature conflict.

In the same year, too, there was a close fight in Oxfordshire, which is recalled by an inscription on a small bell-shaped salt-glaze mug with scratched blue decoration now in the British

Webb, Esq., a representative in a former parliament, and on his declining the contest they took up Robert Maxwell, Esq. (afterwards Earl of Farnham, who was returned; but so great was the rage of a disappointed mob that he was carried from the poll to his lodgings at the very great risk of his life, which had almost been his, had he not escaped from their violence. The mischiefs of this election left

in many minds
could reach nature
ing and premature
ing was a close
recalled by an in-
ed salt-glaze mug
now in the British
Museum. It
tains—

Wanted: 1000
Dogs: 1000
1 step: 1 for each
No Dogs: 1000

This election cry, so mysterious and almost magical, is located in the May, June, and November issues of the *Gentleman's Magazine* of 1754, which give such an interesting insight into the election proceedings of the period, that I have ventured to quote extracts.

Old English Election Pottery

In the May number we find the result of the poll given as follows:—

| | | |
|--------------------|------|---------------|
| Lord Wenman | 2933 | Old Interest. |
| Sir James Dashwood | 2011 | |
| Lord Parker | 1921 | New Interest. |
| Sir Edward Turner | 1898 | |

Oxfordshire returned two members to Parliament, and Wenman and Dashwood had represented it before. The June number explains how the "double return" was brought about. Under the heading "Oxford, May 31st," this passage occurs: "On Monday last about noon the gentlemen of the new interest finished their objections to the votes for Lord Wenman and Sir J. Dashwood, in the whole amounting to 347; after which the gentlemen of the old interest proceeded to examine evidence for requalifying the votes objected to, and continued their examination till Thursday at 12 o'clock, in which time they had produced witnesses to reinstate in the whole 49. But the writ being returnable next morning, a stop was put to all further proceedings, and about 2 o'clock the High Sheriff in a short speech declared that as the time limited would not permit him to go through the whole scrutiny, he found himself obliged to return all the four candidates, and leave the determination to the House of Commons." Accordingly we find in the November number Oxfordshire included among the places in respect of which petitions complaining of "undue elections or double returns" were presented to the House of Commons. It is obvious from the reference to "no double return" that this mug was made after the election proper. The natural inference is that it is a "petition" piece. There is an exactly similar mug (with the exception that it is 5 inches high instead of 3½) in the Brighton Museum. It is worthy of note that they both originally belonged to the Willett Collection. Were they, like the "Pole" plates, two of a number used at a Celebration Banquet—the large one being for a gentleman, and the smaller one for a lady—or were they merely made to the order of local supporters of the two candidates, who wished to have a souvenir of an election of such an unusual character?

Another scratched-blue salt-glaze mug, inscribed "Sir William a Plumper," records a keenly contested election at Liverpool in 1761, and is, fitly enough, in the Liverpool Museum at the present day. There were three candidates, viz.: Sir William Meredith, Bart., Sir Ellis Cunliffe, Bart., and Charles Pole, Esq. "Sir William" headed the poll mainly, it is said, owing to the support he received from the local potters, one hundred and two of whom, acting upon the advice given on the mug, gave plumpers for him.

And might not this advice to plump have emanated from the potters themselves? For, if salt-glaze ware was actually one of the productions of the Liverpool potteries—and Professor Church definitely states in his *English Earthenware* that it was—then, having regard to the locality of the election, and to the interest taken in it by the potters, this mug possesses good claims to be regarded as an example of the salt-glaze work done there. At any rate, whether it was or not, the industry must have been in a most flourishing state in Liverpool, when at least one hundred and two potters could be found there entitled to a parliamentary vote in those days of restricted suffrage.

The same General Election of 1761 introduced into Parliament a prominent character in the person of John Wilkes, who was returned M.P. for Aylesbury. But he was not destined to remain there long on the first occasion, for less than two years later he was expelled and imprisoned for publishing in "No. 45" of his newspaper, *The North Briton*, a bitter attack upon the Government, which was pronounced by the House of Commons to be a seditious libel. Upon his release he retired to France, but reappeared on the scene to contest Middlesex in 1768. Three times he was elected, and three times expelled from the House as a libeller. At the fourth election, the Government declared that his opponent Colonel Luttrell was the duly elected member, although he had polled only 296 votes against Wilkes's 1,143. These events formed a subject for comment on several pieces of pottery. A Bristol Delft plate in my possession has a portrait of Wilkes in the centre, and round it the words "WILKES AND LIBERTY. NO. 45." On a Leeds mug in the Brighton Museum is the inscription: "WILKES FOR EVER," and on another—

"Let not Liberty be sold
For Silver nor Gold—
Your votes freely give
To the brave and the bold."

Another Taunton election held in the year 1768 is recalled by a Bristol Delft plate, now in the Taunton Castle Museum. It has this inscription in blue:—

Willes Populum
& Liberty.

The descriptive lettering shown in the illustration has been added for museum purposes only.

There is no doubt that this plate must have been made during the period of canvassing, because one of the candidates mentioned, viz., Edward Willes, who had been Solicitor-General, had to withdraw in the middle of the campaign, his place being taken

by one Nathaniel Webb. Curiously enough the two opposing candidates also retired from the contest at almost the last moment, leaving the field open to Popham and Webb.

In the Brighton Museum are two interesting jugs, upon which the results of two elections are recorded. On the first we find the following:—“Plumber 1832, Baker 1303. Hale 1031. May we never be taken in surprise. The Fox Will not be taken

by a pitt. Richard Biggs. Bayford, June 23rd, 1790.” The punning allusion is, of course, to the rivalry between the two famous statesmen, Charles James Fox and William Pitt. The second jug—and it is the last piece referring to parliamentary elections that I shall describe—bears the crest of the Hill family, with this legend above—

Majority of 44 in the year 1799”

and on either side

Honour and Honesty
John Hill for Ever
Prosperity to the
House of Hawk-
stone.”

The Sir John Hill who was successful with the narrow majority of 44 votes was the elder brother of the General Lord Hill who played such a conspicuous part in the Peninsular War.

In conclusion it may be briefly stated that there is quite a considerable quantity of pottery in existence bearing inscriptions relating to elections



BREKID DUFF PLATE

LEWESBURY ELECTION, 1734

it is not clear what. Some probably have to do with parliamentary elections, but the majority, I am inclined to think, deal with municipal ones. It will be sufficient to convey an idea of the inscriptions in question by quoting two or three examples that I know of.

On a bowl

“Joy & Success to
Robert Gilchrist
Lord Sheriff of Ham-
ilton 1761.”

On a jug

“Crisp, Molheux Esq.
& Prosperity to the
Town of Lynn.”

On a jug

“Success to Mr. John Calverly
of Leeds.”

This last jug, which is a salt-glaze one, is mainly responsible for the contention that salt-glaze ware was among the productions of the Leeds factories, by reason of its having been made in honour of a Leeds man who was three times Lord Mayor of the town.

It is an interesting point, and is touched upon by the kids in their book *Old Leeds Pottery*. This is how these two loyal Leeds men, who are always ready to attribute as many kinds of wares to their native town as they reasonably can, express their views on the question:—

“The material of a salt-glazed jug having been found with the name ‘Leeds’ on it, is, we think, by no means conclusive evidence that this class of ware was one which



BREKID DUFF PLATE

LEWESBURY ELECTION, 1734

Old English Election Pottery

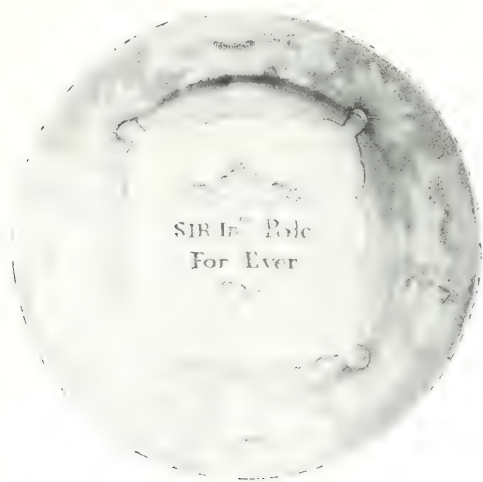
was made by the early owners of the Leeds Pottery: though, nothing being known as to the ware made before the Hartley Greens' period, we are not prepared to deny the possibility."

Here it may be observed that it would be almost as logical to maintain that salt-glaze was made at Oxford because of the "Wenman and Dashwood" mug, whereas up till now there is no record of any pottery works whatsoever ever having been established there.

The writer is only too conscious that, owing to the limited material at his disposal, he has merely been able to touch the fringe of this interesting subject, which is capable of much more exhaustive treatment.

But for that purpose a really extensive acquaintance with the eighteenth-century pottery productions of the type indicated is absolutely necessary. There must be many such either in private ownership or in public museums, and any information as to the whereabouts of any from readers of *THE CONNOISSEUR MAGAZINE* would be gratefully received.

In conclusion he wishes to acknowledge his indebtedness and convey his thanks to many friends for kind services rendered in the course of his researches, and more especially to Mr. H. St. George Gray, Curator of the Taunton Castle Museum, who has "cheerfully and not grudgingly" given much valuable assistance.

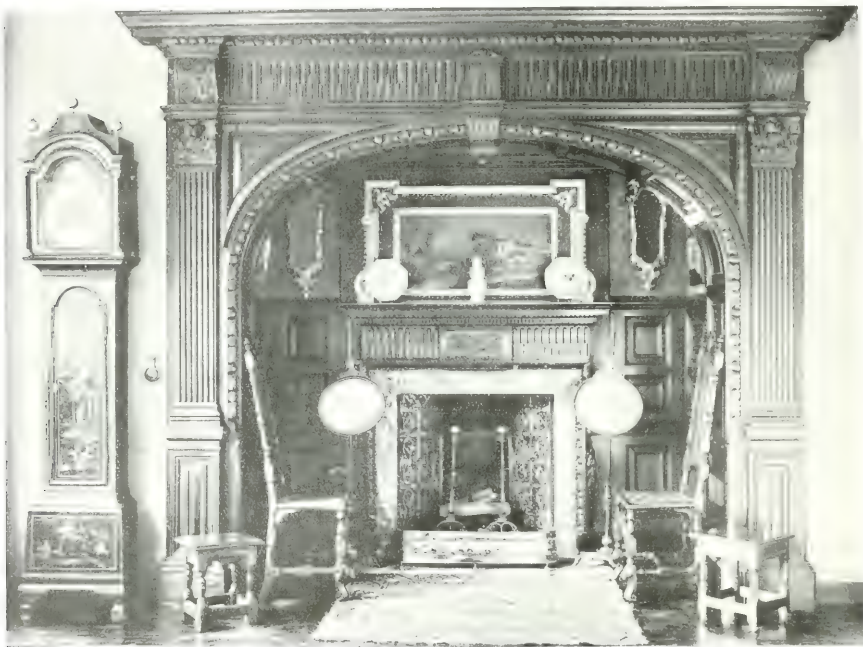


BRISTOL DELL PLATE

TAUNTON ELECTION 1754



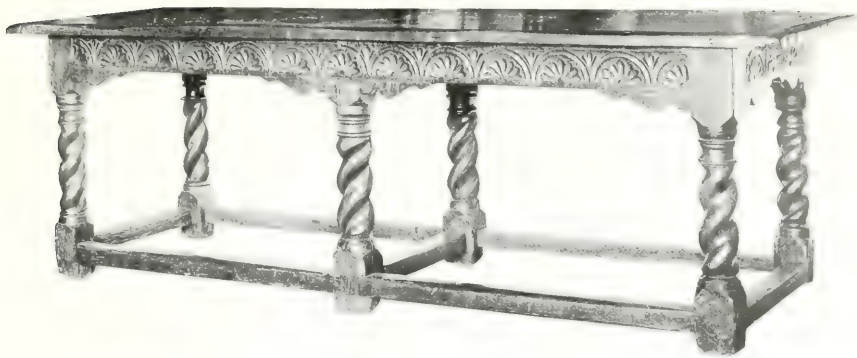
The Collection of the Rev. John O. Stephens



NO. 1.—AN 18TH CENTURY CARVED AND GILD WOOD OVERMANTEL, with old Italian Oil Painting in oil, a landscape with a river temple and bridge over a stream, figures of foot-boys, and bushes in foreground, on canvas, 17 in. by 35 in., by *Anonymous*.

NO. 1.—AN EARLY 18TH CENTURY CHIMNEYPIECE of pine, glazed glass with centre tablet, carved scroll foliage and border mouldings, enriched with oil gilding; cornice above composed of carved ovolo, acanthus and acanthus foliage mouldings, 37 in. by 45 in., opening with border of ovolo and chaplet moulding with broken arch, carved side ornaments of shell and other ornament and border of ovolo moulding.

NO. 1b.—AN OLD ENGLISH CLOCK, with arched-top brass and silvered-metal dial, and circular name plate, with chased metal-gilt top and corner enrichment; fitted eight-day movement and date indicator by *Mathew, Moorhouse, London* (stealing across on bed, with stick in recent action) on top. The face and top of the case, the case panel and panel decorated in gold with Chinese figures, trees, and buildings at night (with the clock, mouldings, and borders with flowers, creep and bellis ornament in blend with the clock face). The blue ground is of a soft tone, and is a rare example of a painted wood. *Class 1, 20.*



NO. II.—A JAMES I. REFECTORY TABLE of Oak, plain top, with under framing carved on all four sides, with a connected half-circle floral design, with shaped corner bracket under; on six quadrangular supports, the centre portions turned and spirally carved: square foot and stretcher rail 99½ in. long by 34 in. wide. A very fine example, and in first-rate condition.



NO. III.—AN EARLY 17TH CENTURY ARMCHAIR of Oak, with panelled back, carved in relief with conventional rose and rose foliage displayed under an overlaid arch with column supports carved with foliage and ornament. A bold scroll cresting above, carved in keeping with centre panel, on upright supports and scroll side-brackets enriched with foliage ornament in low relief. The lower rail to back panel carved with connected S scroll—shaped arm-rests on turned column supports, and square foot rails.

NO. IIIa.—A PAIR of HIGH-BACK CHAIRS, cane panelled, with shaped and pierced cresting carved with grotesque dolphins and scroll foliage, on plain turned uprights. Cane seats on scroll-shaped front supports, and stretcher rail with turned finials, turned back legs and foot rails. Cane back tie-on cushions in contemporary needlework. Circa 1695.



No. IV

NO. IV.—A FRENCH 18TH
CENTURY, HENRI II. CABINET
OF WOOD, IN THE COLLECTION
OF THE LIEGE, IN THE
MUSEUM OF THE
CITY OF LIEGE.



No. V

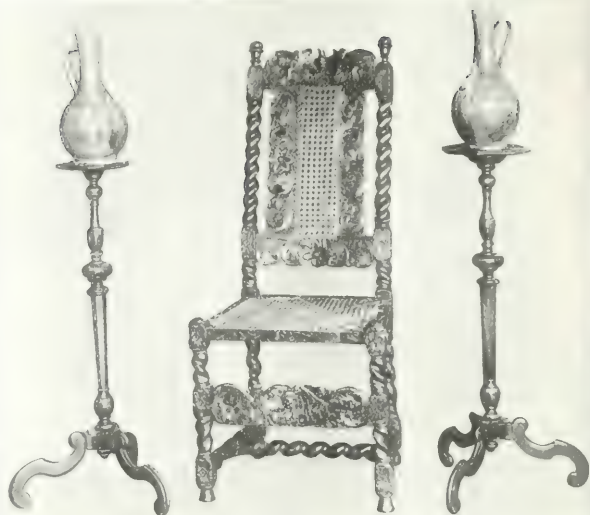
NO. V.—AN 18TH CENTURY
GARDEN, WITH SLIDING
DOORS, IN THE COLLECTION
OF THE LIEGE, IN THE
MUSEUM OF THE
CITY OF LIEGE.



NO. VI. — AN ELIZABETHAN CABINET of Oak, panelled and moulded ends, plain top, and carved fluted ovolo and echinus moulding edge, frieze under fitted drawer with lion-mask handle and carved masks at corners; cupboard recess below enclosed by full-front with two sunk panels enriched with carved scale and trefoil-leaf ornaments, border mouldings, and carved acanthus foliage end pilasters. The lower part fitted shelf enclosed by pair of doors, each fitted five small sunk and moulded rectangular panels with carved fluted centre and end pilasters, on moulded plinths and spherical feet; 50 in. wide.

[illegible]

No. VII. Two old
JAMAICA GUARDIONS at Wat-
nut wood, one with circular,
and one with octagonal shaped
top, on bases and pure
octagonal columns with
shaped bases, on scroll-
shaped tripod supports with
moulded edges: 35 in. high.
1770. Entire.

No. VII AND No. VII_t

N. A. ALLI, G. B. S. N. A. ALLI, L.

NO. VIII.—A PAIR 17TH CENTURY VENETIAN TERME of Lime wood formed as carved terminal figures of cherubs with garlands of flowers supporting Ionic capitals, and standing on pannelled and moulded pedestals 41 in. high.

NO. VIII. A 17TH CEN-
TURY FIRE SCREEN OF OAK,
with moulded uprights, turned
finials, shaped and moulded
top rail and shaped stretcher
rail on scroll feet: fitted slid-
ing frame covered with panel
of old petit-point needlework,
depicting a figure of a woman
walking and carrying a basket
suspended from a staff over
the left shoulder, with flowing
train, a cat, a dog, a hen, a
chicken, a white rabbit, a
chromo, a white cat, a ground
reclining, a shaped centre meda-
llion with blue border and
surround of foliated scrolls
in shades of yellow and brown,
heightened with blue and
white on a dark groundwork;
40 in. high by 24½ in. wide.



MANTELPIECE

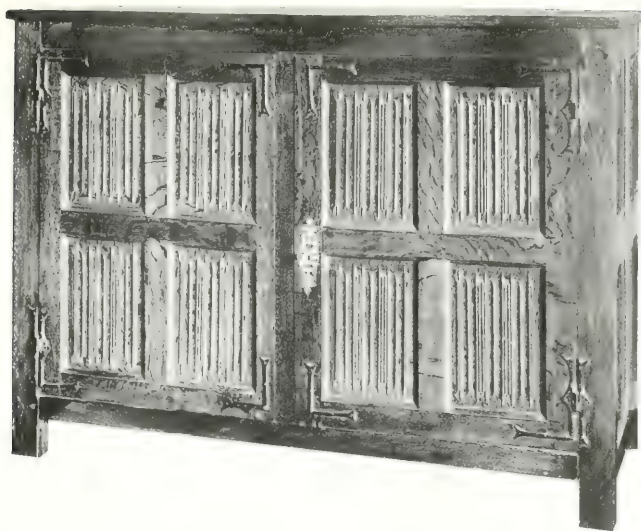
DESIGNED BY DANIEL MARBOIS FOR KING WILLIAM III.

FORMERLY IN THE PALACE OF LODGE.

Now in the Collection of Mr. J. J. J. J. J.



NO. IX.—ITALIAN CENTRE TABLE of Walnut wood, with carved foliage border enclosing an otherwise plain top. The frame, continued on all four sides, is carved with an arabesque design of flowers, foliage, grotesque lions' and satyrs' masks in relief, with rams' heads in high relief at each angle, and chaplet moulding under; the underside of each corner enriched with turned finials. The underframing is composed of two end supports, each with main central column, spirally carved and entwined with vines and grapes in relief, and two smaller spiral columns with carved capitals of the Composite order, on each, surmounting grotesque mask and foliage ornament with centre stretcher rail similarly carved, and fitted five spiral columns of the same size and character as the small ones at each end; supported at each of the corners by a carved lion couchant. 65 in. long by 35 in. wide. A very fine specimen of the early 17th century.



NO. XIII.—A 16TH CENTURY SIDE CABINET of Oak, with fluted pannelled top. The interior fitted shelves enclosed by pair of doors, with original hammered-iron strap hinges and angle plates, old steel lock and pierced escutcheon plate. The doors and ends are fitted each with four carved linen-fold panels and moulded framing. 63 in. wide by 46 in. high.



NO. XIV.—A 17TH CENTURY WALNUT WOOD SIDE TABLE, fitted three drawers, the ends pannelled and moulded, the drawers set on the drawers, each set with a brass lock and key, on seven carved spiral supports and finely shaped stretcher rail with rounded corners. 52 in. wide.

September, 1678, "by a body of constables headed by Titus Oates, on a charge of promoting the general Popish Plot, and assisting in a plan to assassinate the King"; he was executed at Tyburn, February, 1679. Nor shall we speak of (4) John Ireland, Doctor of Divinity and Dean of Westminster (1761 to 1842), further than to note that he granted free admission to the larger part of the Abbey, and abolished the regulations as to fees, which gave such great offence to Rainy-Day Smith and to Charles Lamb. It is of another (5) John Ireland, author, etc., who died in 1808, and of (6) Samuel Ireland, also an author, who deceased eight years earlier, and was the father of the notorious (7) William Henry Ireland (1777 to 1835), the forger of Shakespeare manuscripts, that we now propose to say a few words.

This selection has been made because there are probably others who, like ourselves, have been interested in Hogarth and his work, and have experienced some confusion between the three last owners of the name; and this with some reason, since both John and Samuel, who were not blood-relations, were alike admirers and collectors of the work of the same artist. Moreover, such confusion is apt to be created by the fact that they were contemporaries, and died, as has been shown, within a few years of each other: lastly, by the coincidence that they were both writers upon the works of Hogarth, and, as some authorities state, both print-dealers. John Ireland (Author), who died 1808, at one time a watchmaker in Maiden Lane, was a well-known member of the Society that frequented the "Three Feathers" Coffee House in Leicester Fields (cf. J. T. Smith, *Book for a Rainy Day*). John Henderson, the Actor, the "Bath Roscius," was also a member of the same Society, and likewise a collector of Hogarth prints. It was in 1786, a year after the actor's death, that John Ireland published Henderson's *Letters and Poems with Anecdotes of his Life*, which the writer in the *Dictionary of National Biography* terms "a book of some merit," but which we confess to having read with but little interest, and mainly for the purpose of indulging a hobby of "grangerising." It is a small and somewhat scarce book of 333 pages with a list of errata at the end: the title-page informs us that these "Letters and Poems by the late Mr. John Henderson" were issued "Price 4 sh. sewed." Ireland was, like Henderson, a great admirer and collector of the works of William Hogarth. In 1791 he was employed to edit a work on the lines of Trusler's *Hogarth Moralised*, entitled *Hogarth Illustrated*: it was issued in two volumes by Boydell of Shakespeare Gallery fame. Subsequently he obtained from the executor of

Mrs. Hogarth a number of MSS. and sketches which had belonged to her husband, together with many autobiographical memoranda; he thus compiled a life of the artist which has been the foundation of all later memoirs; this was published in 1798 as a third or supplementary volume to his *Hogarth Illustrated*. His collection was sold by auction, March, 1810. The portrait of him here reproduced forms the frontispiece to the third volume of his best-known work; it was "Engraved from a Picture by his Friend John Mortimer." There is another engraved portrait of him from a drawing by J. R. Smith, and a third by R. Westall, R.A., in the Print Room of the British Museum. We here repeat that he was no relation to the Samuel Ireland of whom we are now to speak.

Samuel Ireland, the author of *Graphic Illustrations to Hogarth and Picturesque Views on the Thames, Medway, and Avon, etc.*, who died in 1800, was the father of the forger. He was a dealer in prints and drawings; he devoted his leisure to teaching himself drawing, etching, and engraving. We read that he made sufficient progress to obtain a medal from the Society of Arts in 1760. In 1764 he sent a *View of Oxford* to the Royal Academy which was exhibited, but, so far as is known, no other work of his was hung at Somerset House. Between 1780 and 1785 he etched many plates after J. H. Mortimer and Hogarth. There are etched portraits by him in the British Museum of General Oglethorpe (1785) the founder of Georgia, born 1696, and of Thomas Inglesfield, an armless artist (1787). His taste for collecting books, pictures, and curiosities became an all-absorbing passion; but his method exposed him at times to censure. Horace Walpole complained that his engraver was bribed by Ireland to sell a print of a frontispiece to a pamphlet limited to forty copies. "He has etched it himself, and, I have heard, has represented the piece, and I suppose will sell some copies as part of the forty." Ireland proved the value of a part of his collection by issuing "graphic illustrations of Hogarth" from pictures, drawings, and scarce prints in the author's possession. Some of the plates were etched by himself. A second volume appeared in 1799. "The work is of high interest, although it is possible that Ireland has, either wilfully or ignorantly, assigned to Hogarth some drawings by other artists" (*Dictionary of National Biography*). He was the author in 1790 of *A Picturesque Tour Through France*: it was dedicated to Francis Grose, the antiquary, and contained etchings on copper in aqua-tinta from drawings made by the author "on the spot." He also published *Picturesque Views on the River Thames*, two volumes, *Picturesque*

Portrait of Richard Henry Horne, one of the principal forgers of the Shakespeare Manuscripts, London, 1833. In 1833, he resided in Norfolk Street, Strand. He was a kindly, believing, and hospitable to inspect *Fortigern* and other MSS. *Fortigern*, which he refused to know, long as such, even when his son William Henry had confessed to the fraud. This, however, is "another story" many times narrated. It has been retold in graphic terms by the late James Payn in another "volume" of the *Review*, entitled *The Forgery of Payne*, Samuel Ireland



COPIES OF SHAKESPEARE

BY SAMUEL IRELAND

published in 1796, the year in which the forgeries were exhibited and the bubble burst, a "vindication" of his conduct, the purport of which was to exonerate him from all knowledge of a participation in the forgery. Nevertheless, there is considerable doubt still existing as to how far the father participated in the frauds acknowledged by the son. Doctor Ingleby, a student in LL.D. and learned in Shakespearian lore, published in 1859, *The Shakespeare Forgery*, with an appendix relating to the Ireland forgeries, believed strongly in Samuel Ireland having been the original offender, the whole scheme of deception, and the person who himself forged several of the signatures, etc." He emphatically declares that the "fraud on the British eye" in the Shakespearean forgery is "a story which has been told of making a man" (Appendix, pp. 100, 101). As to the forgery of the *Shakespeare Manuscripts*, Ireland was one of the principal forgers.

Ireland, containing the particulars of his fabrication of the Shakespeare manuscripts (London, 1833), of the "purchase of a drawing in Butcher Row," and "alterations made in the drawing" on page 18, 19, 20, 110. The whole work is evidently written by one who "gloried in his shame." Nevertheless, it was a very interesting, well-illustrated and read, although nowadays not easily obtainable.

Thus, in mass of these short notes, it is to be hoped that any obscurity that may have existed has been cleared up, so that our readers may be enabled

to differentiate between the three holders of the name of Ireland here dealt with.

[NOTE.—For much valuable information obtained for the purposes of this article and on other matters, the writer is indebted to his friend "John" (London), whose knowledge of the city of his adoption is like that of Sam Weller, *namely*, "both extensive and extensive." "I know that man, he comes (not indeed from Sheffield) but from the North, his pen name is, scarcely justified by the manner in which he has assimilated the highways and byways of the Metropolis, to the 'it and green out looks' concerning them, as it were, 'through the pores.' There lies before me as I write a much-prized presentation copy of a 'Book for a Rainy Day'—*Recollections of Events of the Years 1766 to 1833*," by John Thomas Smith, *with an introduction and notes by W. Ireland* (London, 1833). The work of the author is a true labour of love, for the preface and plentiful notes at least double the interest of a book which depicts London in the earlier times, even the *Heavenly Architect* was an admirer of and the *Edinburgh Review* was a critic.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 1).

DEAR SIR,—I send you a photograph of an old oil portrait I have of a divine. Will you kindly reproduce it in your Magazine in the hope that one of your readers may be able and kind enough to inform me of the name of the artist and of the divine?

Yours faithfully, GEORGE TEMPLE.

UNIDENTIFIED PORTRAIT (No. 2).

DEAR SIR,—I enclose a photograph of a portrait of a gentleman, and shall be obliged if any of your readers can tell me who the portrait represents.

I am, dear sir, yours faithfully, GEO. TEMPLE.

UNIDENTIFIED PORTRAIT (No. 3).

GENTLEMEN. Enclosed please find photograph

of painting by T. Lawrence, dated 1791: and, as I have been unable to get the subject identified here, I shall be pleased if you can assist identification through your valuable publication, THE CONNOISSEUR MAGAZINE.

Yours respectfully, ALEX. ALLISON.

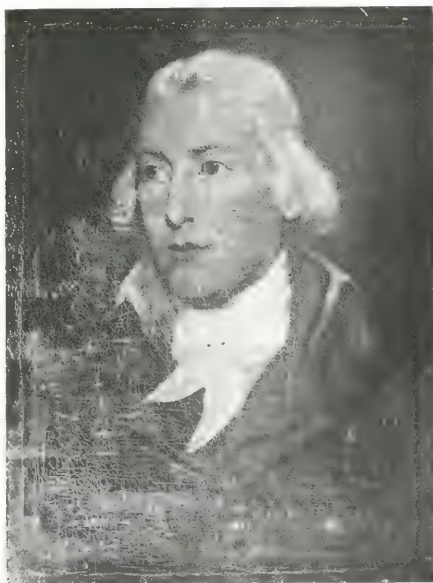
NELSON'S CHELENGK.

DEAR SIR,—It may interest some of your readers to know that the diamond *Cheleنگ*, or *Pheme of Triumph* presented to Lord Nelson by the Sultan of Turkey is on view at the United Service Museum in Whitehall. The excellent reproduction of Thomas Burke's fine stipple engraving of the great admiral gives a fine but not absolutely correct representation of it. T. Burke had seen the admiral, but the jewel was most probably described to him.

Yours faithfully, R. HAWKING MARTIN.



UNIDENTIFIED PORTRAIT (No. 1)



UNIDENTIFIED PORTRAIT (No. 2)



UNIDENTIFIED PAINTING.

UNIDENTIFIED PAINTING.

DEAR SIR,—I should be glad if any of your readers could assist me in identifying the picture presented in the painting of which I send photo.

Yours faithfully,

J. D. P.

UNIDENTIFIED PORTRAIT.

DEAR SIR.—Re portrait No. 4, p. 12, 58, of the *MONTHLY MAGAZINE*. I would thank Mr. T. W. Jackson (Oxford) for the information which you in July number, page 198, also Mrs. Rachael Poole for her letter in August number, p. 276. In reply to the latter, I printed the portrait of a man, p. 20. I am sorry to hear that you are not satisfied that the portrait is of a man in Derby known as "The Duke of Hamilton." A man of this name lived in the 18th century.

Yours respectfully,

W. H. P.



UNIDENTIFIED PORTRAIT (NO. 4).

PORTRAIT BY W. DOBSON, A2,321 (Brighton).

THE personage is a knight or perhaps a knight commander of the Order of St. John of Jerusalem. If many English noblemen belonged to that special German Order (Johanniter Orden) I do not know. On the background, I think, a sail and a fortress are to be seen; this would indicate his position as a governor of a colony or something in that line. Which colour has the scarf he wears across his cuirass?

Of which colour are the feathers on his helmet, if there is one on the table? The knowledge of this would bring us nearer to the discovery of his nationality.—F. v. A.

RE WARREN HASTINGS SWORD.

DEAR SIR.—A scimitar-shaped sword with inscription on the scabbard, "Presented to Warren Hastings, etc.," was sold at Christie's, 1844, p. 26. Perhaps one of your readers could help me to find a person who sold it.

If so, I should be greatly obliged.

Yours faithfully,

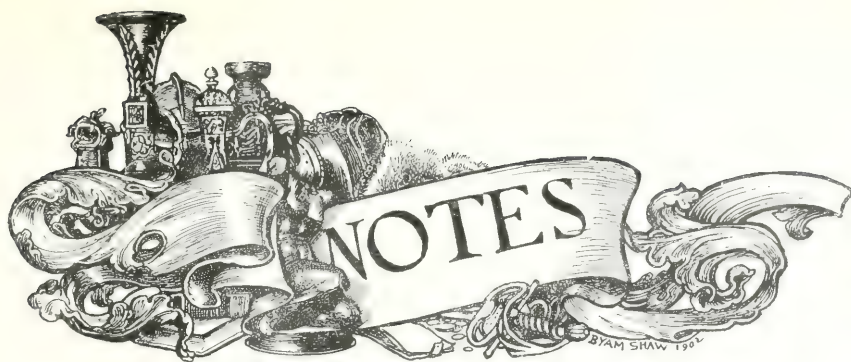
ALFRED P. L. REED



POURTRAIT DE LA REINE MARIE ANNE

BY VELASQUEZ

(In the Louvre)



An interesting collection of enamels, and art objects in crystal and jade, is illustrated in the photograph below.

**Enamels
(Crystal
and Jade)**

In the centre, mounted on a carved wood stand, is a carved rock-crystal bird, with silver-gilt enamel mounts set with stones, from the collection of the late Sir Thomas Lucas, Bart. At the foot is a silver-gilt enamel and crystal reliquary, Venetian work, about two centuries old, while on the

left is a tazza of enamel and crystal, and on the right a cornucopia enamelled on silver, with jewelled cover. The smaller pieces consist of a jade oblong-shaped vase and cover, a vase with rings, a jade dolphin and figure on carved wood stand, a Kylin and figure, a solid rock-crystal bottle, and a shepherd with dog reclining of the same, a jade openwork box and cover and a silver-gilt reclining figure with mother-o'-pearl body on lapis-lazuli plinth.



ROCK-CRYSTAL VASE WITH SILVER-GILT ENAMEL MOUNTS SET WITH STONES



BY FRANCAIS

FROM A LITHOGRAPH AFTER DECAMP'S

THE BATHERS

For example, the painting in the foreground, *The Bathers*, is a beautiful example of the engraving of his brother of the brush, from the *Annals of the Bathing*, a most beautiful group of artists, but known as a first-rate portrait painter, executed some of the finest lithographs

The chair on the left in the photograph reproduced is interesting as having been regularly used by John Wesley, the famous divine, when conducting services in the kitchen before any chapel was built. The wall on the dresser has been in its present position for generations.



produced during a period when lithography in France was at its great period of excellence.

The extreme beauty of the print we reproduce is evident. The graceful grouping of the all-confident bathers, with their glorious surrounding of murmuring, luxuriant woodland, fills the eye with delight equally with the marvellous resource and skill employed to execute so little a subject at such a bold and full of a

on stone. A great deal of work was done in the school of the day, and the highly trained artists of the day, and many of the compositions with which our own John Martin illustrated Biblical subjects, the works of Milton, etc. Martin, far greater as draughtsman and painter than as poet, was a follower of the French school, and he must one day resume the honourable place in British art now denied him.

SPECIMENS of Jeypore pottery, from the North-West Provinces of India. The clay is very white and the

Jeypore Pottery

glaze rough, but the effect is good, the colours being so "clean" and bright. Most of the forms are after the old Roman, and are very quaint and graceful. The patterns used are largely geometrical, although some of the decorations are floral; the leaves and flowers generally appear inside a conventional outline. Indian gods are painted as central patterns surrounded by the usual flowing lines, or stiff squares and triangles. The colours are blues, both light and dark, and a kind of muddy terra-cotta, but the specimens in the picture are entirely of blues and white.

The pottery designs are supplied by the Jeypore School of Art, which was built by the present Rajah—perhaps the most enterprising of the Indian Princes—and small native children are trained there when they



JYPEORE POTTERY

are mere toddlers. It is no uncommon sight to see a tiny native sitting cross-legged on the ground just outside the school, with a slate or piece of rough paper and chalk, drawing freehand copies which would puzzle many of our art pupils.

backs and breasts being covered with the finest lines, gives a very real appearance of pinions, even the softest down. There is a certain humour in the general attitude and expression. The male bird stands proudly with raised head and somewhat defiant



JAPANESE BRONZES

THESE two Japanese bronzes, representing a male and female stork, are remarkable for delicacy of outline and the fine work on the feathers. The whole of the birds'

bearing, while the smaller female has a down-trodden, hen-pecked demeanour, giving the idea that she has just had a serious difference with her lord and master, and has had the worst of the dispute.

For further details, see the preface to the present number, which is contained in the French national collection.

[illegible]

The portrait of Mlle. Doré hanging in the Victoria and Albert Museum, then transferred to the French School, so far has not been identified as the work of any particular artist. It is of *Queen Marie Anne*, by Velazquez, which is included among the treasures of the Louvre, is a noteworthy picture of a noteworthy personage. It is considered one of the masterpieces of the great Spanish painter. The subject of it, the sister of Philip IV. of Spain, was a daughter of the House of Austria. Born in 1634, she did not exercise much influence over the affairs of Spain until 1665, when her husband's death left her regent of her kingdom. Her career in that capacity was a stormy one. During almost the whole of it her policy kept Spain at war with France: while the nobles, jealous of her authority, were perpetually conspiring against her. At length, in 1672, they compelled her to abdicate in favour of her infant son, Louis. She died in 1682. A fine portrait, that of *Marie Louise*, by W. A. is also in the Louvre. The picture of *Charlotte Frut*, by the Rev. Matthew William Pater, P. A., is in the collection of Captain C. E. Sturt, Chesham. It is a very fine example of the young artist's well-known painting style, and the model, a member of the Church of England, was a very beautiful young Englishwoman of some social and family rank.

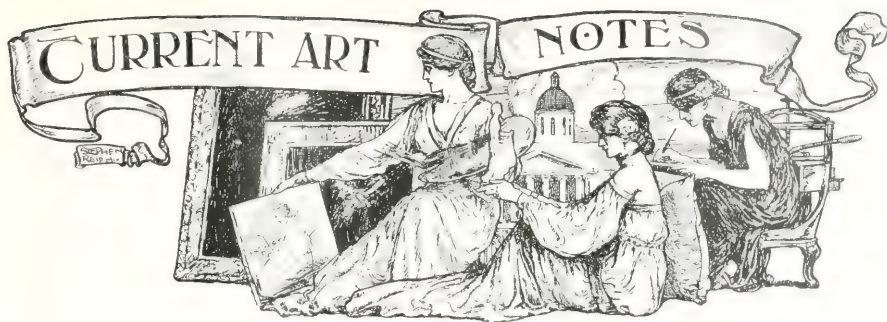
For Lard and Studfield of that county. It seems hardly possible that the conquering Napoleon or his generals, moving in this way, to introduce their own fashions—could have destroyed all the gorgeous furniture and decorative objects which they removed, still as a solemn and necessary monument of their period, and to be met with.

This makes it somewhat likely, however, that it is of special interest. What were its vicissitudes during the early part of the eighteenth century are not known, but some forty years after the year 1700 it came into the possession of M. D. H. de Ruiter of Gastera, a well-known amateur collector of old specimens of Dutch art. After his death it was sold, together with the majority of his collection, to the collector of his house in the Nieuwe Heerenlog, Amsterdam; recently it was acquired by M. G. S. F. van der Meer, now at 31, Old Burlington Street.

This ornament is illustrated in *Don't Miss*, a great book, and is there described as having been designed for King William III. In many details it resembles other work which he executed for his same patron at Hampton Court. The carving on the supports on each side is somewhat Italian in feeling, but equals the contemporary work of Grinling Gibbons in this country; the medals and keys on the one side are emblematic of Prudence, and on the other the sword and balance represent Authority. The upper part frames a flower painting of considerable merit: this was painted by Rachel Ruijsch. Her works are comparatively less rare, but examples are to be found in the galleries of Amsterdam, Berlin, Dresden, The Hague, and Munich.

Books Received

- 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603,



THE Autumn Season is fast approaching, and by the time these lines appear it will have arrived. During the

"The Royal Photographic Society of Great Britain" and "The London Salon of Photography"

holiday interregnum the West End galleries have been filled with the unsold remnants of their summer exhibitions, and with photographs. The origin of this last item rouses enquiry. Photographers, more especially amateurs, are not ultra-modest. They take pleasure in showing their achievements to as large an audience as they can command. Why, then, the members of the Royal Photographic Society and of the London Salon—the élite of the photographic world—should hold their annual exhibitions in the dead season, when everybody who is anybody is out of town, is a mystery. Such was the case, however. The first-named society completely filled the walls of the Royal Water-colour Society's galleries with a most interesting display, which illustrated the entire range of photography. This range is an immense one, though curiously hedged about with limitations. The camera can depict anything with a fidelity that no artist can emulate; but it can only depict one thing at a time. An exposure sufficient to reproduce a perfect picture of a sky will leave the landscape underneath a shapeless blur, and if it be retained long enough to take the latter the sky becomes a blank. If one portion of a scene be in focus, the rest of it must needs be out; and if the tonal value of an object in the foreground be correct, that of everything beyond it is untrue. Thus it is that a photograph never gives the whole aspect of nature. The operator is circumscribed by narrower boundaries than is the painter or etcher; and, though what his instrument can do it does perfectly, yet its vision is so limited that he finds himself eternally bound to make selection of a single phase of Nature's multifiform aspect and sacrifice the effect of the rest to its proper presentment. This gift of selection is essential to success in photographic art. A tyro with a five-shilling camera may blunder upon a happy effort; but to consistently produce photographs which shall be things of beauty demands a talent hardly inferior to that of the painter or sculptor. In

the Royal Society's Exhibition the quality of the work shown was remarkably high, and yet it must be confessed that the pictures which most completely satisfied the eye were the least ambitious ones: those in which the photographer, instead of attempting to rival the painter, gave us literal representations of nature. The natural history section was especially happy. No artist could attempt to give such intimate representations of bird life as were contained in the work of C. J. King, George A. Booth, William Bickerton, C. W. R. Knight, Arthur Duckworth, and half a dozen others, nor must the *Otters*, by Douglas English, or the *Kitten*, by Rev. A. E. Corner, be forgotten. Of scientific photography the representations of spectra, of germinating wheat, insects, germs, and the wonders of the heavens—and radiographs there were many wonderful examples, while the progress of colour photography was shown in a number of autochromes and other transparencies, of which those by E. A. Barton, J. C. Warburg, Ellis Kelsey, and H. Essenhugh Corke may be singled out for special praise. In the general section it was difficult to realise that many of the photographs were not taken from pictures. This pictorial quality could not be esteemed wholly as a gain, for often the artist only achieved it by the sacrifice of clarity and definition; yet there were many notable exceptions. Mrs. G. A. Barton's *Soul of the Rose* was pre-Raphaelite in its reproduction of minute detail, though this in nowise detracted from the artistic charm of a beautiful figure gracefully posed amidst a setting of flowers. *The Old Harbour*, by W. C. S. Fergusson, was atmospheric in quality; a delightful study of *On the Sands* was the work of W. D. Murphy, and J. B. Portway, jun., contributed a clever night effect in *The Night Watchman*. A pleasing reproduction of *A Side Canal, Venice*, by Mrs. Arabella Rahi, was most happy in its arrangement of variegated light and shadow. C. Wille's *Eighty-Eight*, a portrait of an old woman threading a needle, was a powerful piece of work, the head of the subject, her hands, and her much-wrinkled visage being rendered with a fidelity that no painter could hope to excel. A painter, however, would have attained a greater variety of tones in the background,

the exhibition, the most striking of the new British pictures was the *Portrait of a Lady*, by L. L. Marshall, painted in 1891. Marshall's *Portrait of a Lady*, painted in 1891, was a portrait of a young woman, the daughter of a nobleman. The work was a study of the human face, and the expression of the face was the chief element of the picture. The work was a study of the human face, and the expression of the face was the chief element of the picture. The work was a study of the human face, and the expression of the face was the chief element of the picture.

by Robert M. Cocks, low-toned despite it being a rendering of a scene of light and colour, and of a landscape, was yet an effective work well grouped and composed. The *Sunset*, by E. T. Holden, a representation of a landscape, was a study of the human face, and the expression of the face was the chief element of the picture. The work was a study of the human face, and the expression of the face was the chief element of the picture. The work was a study of the human face, and the expression of the face was the chief element of the picture.

The exhibition of the London Society of Photographers, the exhibition of the Fine Art Society, and the Royal Academy, was a study of the human face, and the expression of the face was the chief element of the picture. The work was a study of the human face, and the expression of the face was the chief element of the picture. The work was a study of the human face, and the expression of the face was the chief element of the picture.

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How is it that modern art is so frequently chosen themes utterly lacking in interest and beauty? This

North British Academy of Arts

thought was engendered by a visit to the exhibition of the North British Academy of Art, held at the rooms of the Royal British Society of Artists at Suffolk Street. It was not a good exhibition; at least half the works shown might have been weeded out with great advantage, and, among the remainder, one was struck by the number of subjects which were not worthy of the skill and labour devoted to perpetuating them on canvas. These were generally rendered on a large scale, for it appears to be an idiosyncrasy of artists to proportion the size of their canvases in an inverse ratio to the attractiveness of the themes depicted.

Thus Daniel A. Wehrschmidt gave us *An Old Haymaker* the size of life, in which the sifter's garments were realized with a precision and accuracy that ensured the entire absence of any sense of mystery or suggestion to veil their natural ugliness. P. Carrall Place, in his picture of *A Corner*, executed on the same scale, introduces us to a gigantic pot and other still-life objects, which, possessing no beauty in themselves, could not have been rendered beautiful by the most consummate art. *The Four-post Bedstead*, by Miss Rowley Leggatt, was fortunately smaller, yet in this the skillful painting of the counterpane—a masterly piece of work—and of the head of the occupant of the bed, did not avail to disguise that the large masses of plain woodwork which formed the principal feature of the picture were utterly lacking in interest. A score or more of other instances might be adduced, but the foregoing will suffice to illustrate an unfortunate trait in many modern artists, which detracts largely from the sale of their work. Among other artists represented were the late Sir Wyke Bayliss, of whom several characteristic examples were shown; Sir E. J. Poynter, whose metallic precision of technique was hardly seen to advantage in his portrait of the Duke of Northumberland; and Claude F. Barry, in whose important canvas of *A Wet Day, St. Ives*, the greyiness of the general effect was happily relieved by the shimmering light on the water of the harbour, and the gleams on the wet roofs of the houses. Edouard Van Goetham had several impressionist water-colours, true in colour and tone if occasionally too summary in their method of expression. Some breezy landscapes were by A. Bowmar Potter. Alfred Oliver's *The Roscate Haes of Fairy Dargan* was a ported and well-studied rendering of snow-covered mountains wreathed about by morning mists and suffused with tender colour. In *The Fairy Story*, by Garnet Wolseley, the artist was most successful in reproducing the traits of childhood, and in investing his figures with an atmospheric environment; while a capital portrait of Mrs. George R. Thompson, easily and unaffectedly posed, and distinguished by a high quality of technique, was the work of Miss Constance Ch. Bright.

At the Brighton Art Gallery, Mr. Henry D. Roberts, the enterprising director, who has done so much to popularise the latest phases of modern art, is showing a collection of works by the late Miss Sarah Dodson. This lady, an American by birth, like so many of her compatriots owed her art training to France. Her career was one of some distinction, and had she not been handicapped by the effects of a serious illness, which occurred in 1893, it is probable that she would have taken a very high position in the world of art. She was gifted with a vivid imagination, an intense love of nature, and a happy facility of composition; these qualities, combined with that infinite capacity for taking pains which is said to be the distinguishing trait of genius, serve to render her work most interesting.

THE sending in days to the first and largest exhibition of the Sheffield Society of Artists at Mount-gomer Hall, opened last evening, was fixed for November 4th and 5th. The private view takes place on the 11th, and the exhibition will remain open until December 10th.

THE Lord Mayor of London opened the Autumn Exhibition at the Walker Art Gallery, Liverpool. The exhibition this year possesses several features of unusual interest. Besides the usual array of leading pictures of the year from the London exhibitions, it contains an important collection of Continental work, and special displays by the members of the Royal Society of Miniature Painters and the Pastel Society, while the black and white work is unusually strong.

MR. J. CHARLES COX in his carefully compiled volume on Parish Registers gives us a wealth of interesting information concerning them. Though a few existed anterior to the time of Thomas Cromwell, it was this great minister of Henry VIII. who, in 1538, decreed that they should be kept in every parish in England. The registers contained not only the records of births, deaths, and marriages, but also chronicled any other noteworthy events that the incumbents thought worthy of insertion, and in this way we occasionally get vivid sidelights thrown on contemporary history. Thus, we learn that at the time of the Spanish Armada 40,000 men, between the ages of sixteen and fifty, were assembled at Spennymoor, Durham, "redy to serve hyr majesty when the shuld be called." The Civil War was a fruitful source of such entries, the most tragic, perhaps, being the entry paragraph in the register of Chapel-en-le-Grith, which records that on September 14th, 1648, 1,500 prisoners, taken by Cromwell at Worcester, were confined in the building, and a few days later the funeral of forty-four of the captives, whose deaths had resulted from this monstrous act of overcrowding. A curious practice in pre-Reformation marriage law was that godfathers and godmothers were regarded in the same light as the natural parents, and they and their kin came within the same prohibited degrees of affinity as if they were blood-relations. Annulments of marriage on the ground of the infringement of this rule were fairly common, and were often accompanied by the punishment of the offenders: thus, John Horsthan, of Tunbridge, in 1463, was sentenced to be three times whipped round the market-place and church for marrying Dionysia Thomas, a goddaughter of his former wife. Innumerable other interesting extracts might be made from this valuable book by Mr. Cox. It will doubtless become a standard work, and should prove of the utmost utility to historians, antiquaries, and those who are interested in studying the

... of English during the last, and early ...

A ... could be ... to ... and ...

"Darlington's London and Environs," By E. C. Cook and E. T. Cook, M.A. (Darlington & Co., os.)

... of the new edition of this admirably compiled volume has been brought up to date by Mr. E. C. Cook, who, considering the extent of his task, nearly two thousand places of interest being described has acquitted himself remarkably well; his chapters on the art treasures of the metropolis, as well as on that, to the visitor who has only time to linger over the more important items, they will prove a handbook more than the official handbooks. The illustrations, chiefly from pen-and-ink drawings, are clearer and more artistic than those usually associated with a work of this type; the town maps are excellent, but in the bird's-eye view of central London, Westminster Cathedral is not given, the tram route along the Embankment, omitted from the railway and tramway map of London and Suburbs, and the latest Western new main routes are not shown in the railway map of England.

A tastefully mounted little brochure on *Some Old Masters*, by John Nevill, gives us the writer's views on fourteen masters of various schools ranging from Albrecht to Millet.

"Some Old Masters," by John Nevill (The Stafford Gallery, 1s.)

Mr. Nevill expresses himself with considerable fluency; and if one does not always coincide with his criticisms, they have at all events the merit of originality. The work is very well illustrated, and is written in an interesting manner.

The death of Holman Hunt, at the age of eighty-three, removes from among us the last of the great trio who

William founded the pre-Raphaelite brotherhood; the others being Rossetti and Millais.

Of these, Hunt was the only one who consistently followed the principles of the brotherhood throughout his career. They were aborn in him; his faculty for imitative art showing itself long before he adopted painting as a profession. He relates that when, coming to his boyhood, he was working at a Manchester warehouse in Cateaton Street, he beguiled the monotony of his occupation by drawing the scene through the round glass window of the dingy little room which served him as an office. To his clerk, serving for the books, some debate preceded the work, and at a little distance away the depiction was perfect. Day by day the number of flies increased, until one morning his employer, on coming in, stopped suddenly in front of the window, saying, "I can't imagine our book-keeper's office better than this."

... to have more than a ... and took his handkerchief to brush them away. The powers of nature was to show itself in more exquisite and wonderful forms in his pictures; but he was not merely an imitator of nature, his work being marked by high imaginative qualities. It was the vision which concentrated Hunt's strength. Other modern artists might have painted the minute detail shown in the *Light of the World*, but only Hunt had the power of realising the figure of Christ in a manner which should satisfy the aspirations of the great bulk of the English-speaking peoples.

THE collection of pictures, prints, and antique furniture formed by the late Mr. Thos. Wyatt, of Clapton, is now being exhibited at Messrs. Story and Taggart, Queen Victoria Street.

The Collection of the late Thomas Wyatt

Mr. Wyatt was an amateur of catholic tastes, and as a result of thirty years' cultivation of his hobby, he accumulated many characteristic works of the English and Continental Schools of the seventeenth, eighteenth and nineteenth centuries. The styles of the exhibits are pleasantly diversified.

MESSRS. ROBERTSON & SONS, Knightsbridge, S.W., have on view a very interesting collection of mantelpieces of the best periods and styles.

Mantelpieces

The collection, which is strongest in specimens of English work, includes many beautiful examples, and will well repay a visit.

ENGLISH decorative art is gradually making its way on the Continent. Among recent successes achieved by London firms are those of Messrs.

Decorative Art

Osborne & Hanover Square, who were entrusted with the task of decorating the Palace of V de Chavarri, Bilbao, and a portion of the Casino at Madrid.

OWING to the late arrival of many of the catalogues

Booksellers' Catalogues

sent in for review, the article on Booksellers' Catalogues, which was announced for October, will not appear until next month.

THE publication of several important and interesting art books is announced for the forthcoming season.

Forthcoming Publications

Messrs. Lawrence and Jellicoe will issue a profusely illustrated work on *French Line Engravings of the Late Eighteenth Century*, with an introduction and Catalogue Raisonné by H. W. Lawrence and Basil Dighton. A full description of all the states of the plates mentioned will be included.

Messrs. Henry Young & Sons, of Liverpool, will publish Dr. Hamington's description of *The Engraved Work of Sir Francis Seymour Hudson, P.R.E.*, which will be illustrated with 250 plates, practically the whole of his etched work.



MARIE LOUISE

FROM A COLOUR PRINT BY D. WEIS

AFTER B. NOB. DE GUERARD 1808.



The British Losses at the Brussels Exhibition By Cecil Boyce

THE fire at the Brussels Exhibition has long since completed its function as a nine days' wonder. Almost before its smouldering embers were extinguished other topics had usurped its place in the newspapers; and by the time exhibitors had taken stock of their losses they found the occasion of them regarded as ancient history. This is the way of the world. The universal craving is for novelty and sensation: the great mass of people desire only to read of events outside the ordinary run of things; and thus it is that, while the details of an *outré* murder mystery are read and re-read with avidity, the record of a

catastrophe which, like that of Brussels, is marked by no extraordinary features, speedily loses its hold over the public attention.

It may be thought that "catastrophe" is too strong an expression to be used in connection with the fire, yet no weaker one would suffice to do justice to the magnitude of the disaster. The burning of the British Section alone resulted in a monetary loss of over half a million; the Belgians were even greater sufferers, and the French Section sustained considerable damage. But the losses, especially those of the British exhibitors, could hardly be expressed in pounds, shillings, and



THE ELIZABETHAN MAYPOLE HOUSE

DEDICATED BY MESSRS. GILL AND CO. LTD.



... But, in none of the two parts of the article is there any mention of the fact that, perhaps, the first of the two was the more important. The latter, who was a well-known collector and a perfect expert in all things of the kind, had to make a great deal of work, and a great deal of time, in the last part of the task for many months, organising and arranging, persuading, developing, and so on, the most valuable of them, and urging manufacturers and dealers to send the most important of their wares, they had formed a collection illustrating the industrial arts of England, of the kind which, at the present, which perhaps has never been equalled outside the walls of a national museum. Practically all the exhibits were picked specimens, the finest of their kind procurable by the exhibitors, and in many instances absolutely unique. It would not be possible to replace them for the half million at which they were valued. Others as good in their way might be purchased, but it would be in a different way, for a choice piece of china or furniture or exquisitely woven fabric possesses as much individuality, and is as different to duplicate, as a fine picture.

Almost the whole of the collection was reduced to ashes, and for no better purpose than to save as high a price as the Belgian farmers. A little, or very little—was saved. The most important item in the collection was one of the two large Northwick tapestry panels of superior quality belonging to Lord Newton. The second was destroyed despite a diligent effort of an English effort to rescue it, the attempt being completely unsuccessful. In comparison with his how exhibitors Lord Newton may be esteemed fortunate; almost without exception they have lost everything they had. The things were so numerous that a list of them, or even of the more important must suffice. Good as the collection was, Mr. Charles Wilson's choice cabinet, containing a number of Chippendale, filled with the pieces of old Worcester and Chelsea ware. The cabinet and its contents were valued at over a million, and these formed only a portion of the exhibits, which included a number of choice specimens of sixteenth and seventeenth-century furniture. A chest of drawers of oak inlaid with ivory, belonging to the last-named period, was the property of Major-General Sir Colborne Grey. Lady Northcliffe had to mourn the loss of a superb old English dresser, singularly well preserved; Lady Cowdray, of some delightful seventeenth and eighteenth-century chairs, fire-screens, and cabinets. Miss Lillian Colston's exhibition of old furniture and china comprised nearly one hundred choice examples. Mr. J. A. Turner had lent a unique collection of fifty-six toby jugs, which must have taken many years to gather together, and is practically irreplaceable.

CARVING
REPRODUCED BY

MRS. E. H. HOWARD AND SONS



HISTORICAL LOAN COLLECTION



HISTORICAL LOAN COLLECTION

THE LONDON MUSEUM, which was open for a period of nine months, of English and foreign art, was a real treasure-house, and the many, but many, of the treasures of the British Museum. It was, however, the exhibition of the art of the English goldsmiths, which will never be taken. Perished, too, has the fine collection of replicas of old English silverware lent by the Victoria and Albert Museum, which comprised well-nigh a hundred specimens, illustrative of the English goldsmith's art for 600 years. Unless the Museum has a duplicate, it is puttable to think of the time and labour necessary to reproduce these examples again, the originals of which are scattered over the length and breadth of the Kingdom. Other private lenders who suffered included the Marquis of Anglesey, Mr. Alexander Mackenzie, Mr. John Dorman, Mrs. Charles Doughty, Mr. J. H. Gill, Mr. Henry T. Hall, Mrs. Hansard, Mrs. Keightley, Mr. G. L. King, Mr. Allen Mackenzie, Mr. J. G. Mackenzie, Mr. J. Dewell, Phillips, Mr. James L. King, Mr. W. H. Romaine-Walker, Lady Stern, Mr. F. Story, Lord Sutherland, and Mr. Hetherington White.

The business firms, too, were not spared. In the exhibition of the art of the English goldsmiths, which will never be taken, the fine collection of replicas of old English silverware lent by the Victoria and Albert Museum, which comprised well-nigh a hundred specimens, illustrative of the English goldsmith's art for 600 years.

the many collections, and a great many of them, in fact, are an unusually fine example of the art of the English goldsmiths, which will never be taken.

generations of workmen to emulate. In this way many of the older established houses have accumulated collections which in their special departments vie with any of those in public or private hands. In several instances such collections have been drawn upon for Brussels. Messrs. Josiah Wedgwood & Sons, Ltd., had hitherto followed their peculiar treasures to any exhibition. In this case they departed from their general rule and lent a fine collection of their eighteenth-century pottery. This has all been destroyed, and little consolation is afforded to them by the fact that the Tzar of Bulgaria was so pleased with their modern ware that he ordered two dinner services from them, for these, too, went the way of the rest. Sir Edward Burne-Jones's superb tapestry, *The Passing of Venus*, was lent by Messrs. Morris & Co. Messrs. Waring & Gillow were among the largest exhibitors. Their reproductions of an old Jacobean hall and of an oak dining room of the ornate style of Charles II., were marvellous copies of famous originals, in which the smallest detail of fittings and minutiae had been carried out with perfect accuracy. Doubtless in time they



THE DOOR OF THE HOUSE OF MESSRS. HOWARD AND SONS.



HISTORICAL LOAN COLLECTION

Photo. Museum



A ROOM IN THE "MAPLE HOUSE"



CHARLES II. DINING ROOM

BY MESSRS. WARRING AND GILLOW

will be able to duplicate these again, though the task of constructing fine facsimiles is one which demands scarcely less skill than that of the making of the originals from which they were taken. The Elizabethan "Magpie" house erected by Messrs. Gill and Reigate was not a reproduction of the old but a reconstruction, for the timbers and everything of which it was composed were genuinely ancient. The exceptionally large carved mullion window which formed one of its principal features came from an old house on the quay at Ipswich. A unique corner-post which supported the angle of the building and helped to form the square porch was of an equally early date, and the two oak-panelled rooms—the simpler and smaller one an excellent example of early Jacobean work, the larger rich in detail of the Elizabethan period—were fine pieces of seventeenth and sixteenth-century work. The furniture they contained—and there were many remarkable pieces included—were a combination of the two styles. The architect, Messrs. White Allen & Co. were responsible for the actual materials bequeathed by the past; it was catalogued as two panelled English rooms complete with furniture—a truly bald description for the

sumptuous apartments. One, the William and Mary—Queen Anne room so much admired by the Tsar Ferdinand, was adorned with exquisite oak carving by Grinling Gibbons, and its antique chairs, writing desks and cabinets fittingly harmonised with the work of the greatest of English wood carvers. The other room, of the early Georgian period, was furnished with a fine dining table of the time, laid for eight people with silver and glass proper, vitrines furnished with old blue and white china, eagle console-tables, and contained a marble mantelpiece—a *chef d'œuvre* of the time when Gibbons's influence was still paramount. The Chinese Chippendale room of Messrs. Cowtan and Sons, Ltd., though largely furnished with fine modern reproductions, also contained many old examples whose loss is irreplaceable. These were almost wholly of Chinese work, and included a number of panels of ancient wall-paper, elaborately hand-painted with birds and flowering boughs as fresh and unfaded as the day they were painted. The production of this is now a lost art, for Chinese painters no longer produce it. Of even greater interest were a series of spirited monochromes painted by old Chinese masters, in which every figure was replete with life and



HISTORICAL LOAN COLLECTION

movement, which had been behind a screen. An oak-panelled seventeenth-century room had been admirably reproduced by Messrs. Howard & Sons, even the floor being faithfully copied from a time when the boards were not all of the same width. The old Persian carpets, a monk's bench, some cane-backed Jacobean chairs, and a round Dutch easy chair of the same period lent a quiet verisimilitude to the effect. Some modern furniture inspired by classical models was shown by Messrs. Stenhouse, Savage & Co., among

them being a remarkable chair of wrought and chiselled iron decorated at the salient points with gold and colour. This was designed in the manner of the "X" chairs of the sixteenth century, which in their turn were a development of the ancient classical style, retaining their chaste dignity of form but having their severity relieved with beautiful enrichments. In the example shown, the work of the chiseller and chaser in the caryatides which formed the supports, and the lion's head occurring at the intersection of the two



ROOM IN "MANOR" HOUSE



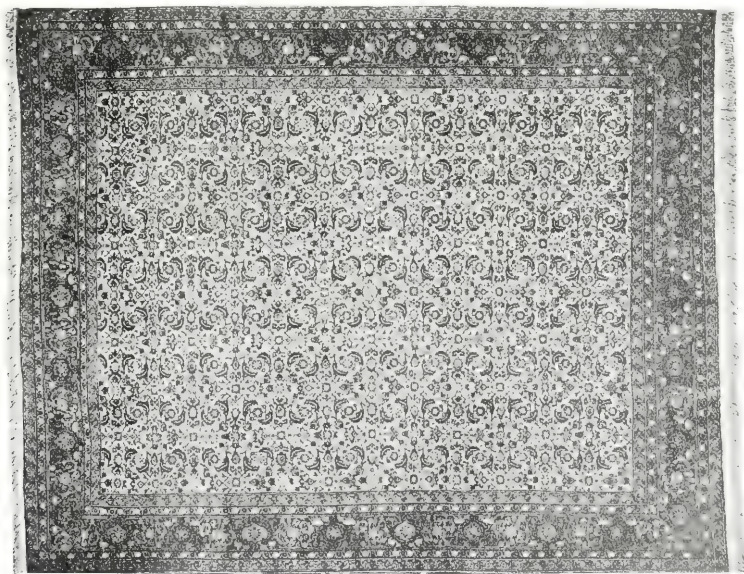
A ROOM BY MESSRS. WHITE, ALCOY AND CO.



IRON CHAIR BY MESSRS. STENHOUSE, SAVAGE AND CO.



DETAIL OF CHAIR



KASHGAR CARPET

CREAM GROUND

MESSRS. CARDINAL AND HALCOCK

the "X" and a half dozen and one hundred more.

Of course, at the last-named example, has the pleasure of Messrs. W. & A. and let the... (the name is not clearly legible) & Co. and more... (the name is not clearly legible) of their wares; their exhibits practically

the sorts of which I have discovered, while Mr. A. Minton had a display of the *fine* *sale* work produced by M. Solon, some of whose finest vases may be sold for £800 and upwards. Mr. W. H. & Co. Taylor showed a fine selection of his Royal pottery, a ware that has won golden opinions wherever it has been exhibited. In the examples at



MINTON, LAMP GLASS

THE FLORENCE, LAMP GLASS

epitomised the whole range of pottery, comprising as they did objects of a utilitarian character, as well as those of an infinite variety of exquisite form and colour, and intended for the decoration of the... (the name is not clearly legible). The... (the name is not clearly legible) of Messrs. Thomas Wedgwood & Co. besides a number of pieces of dainty table ware, included a fine example of sculpture, carved by Mr. G. W. & Co. The most important of these was a plaque, eighteen inches in diameter, entitled *The* *Plaque*... (the name is not clearly legible) artist. The figures were in opaque white glass on a... (the name is not clearly legible). A most perfect example of the plaque recalled the best classical models in its symmetry of design and the precision and delicacy of its technique. Mr. R. M. & Co. showed a number of his wonderful glaze effects in old Chinese style,

Brussels, the qualities that distinguish this pottery—beauty of form and colour and their perfect fitness to the materials used—were most happily marked. Messrs. Tooth & Co., of the Brethby Art pottery, had a great variety of specimens of their mat and semi-mat glazes, transmutation glazes, Rouge Flambe and Gros Flambe. The Royal Batumi ware of Mr. Charles H. Brannam was represented in a large number of forms, some being of a purely decorative character, and others adapted for utilitarian purposes.

The largest British exhibitors of gold and silver plate were Messrs. Elkington, who showed numerous important and valuable examples, as well as pieces of... (the name is not clearly legible) of which, a diamond necklace, was valued at £1,000—and bronze busts and statuettes.



ROYAL PARUM WARE

BY MR. CHARLES H. BRANNAM

The fire reduced these fine specimens of the goldsmith's art, many of which were of an elaborate and ornate character, into a mass of molten metal. The firm, notwithstanding their large loss, readily responded to the request that they should again exhibit, and are now represented at Brussels with a fresh selection of their valuable and artistic productions.

In the Kashgar carpets of Messrs. Cardinal and Harford the qualities of the antique products of the looms of Persia were reproduced on a scale that has been rarely if ever attempted before. The old carpets are as a rule comparatively small, seldom exceeding nine or ten feet in width: the large exceptions being

so rare as to command an almost fabulous price. Some of Messrs. Cardinal and Harford's exhibits were eighteen feet wide: hand woven like the old, possessing the same fineness of texture, the same exquisite patterning and blending of colouring, and even reproducing the characteristic bloom so admired in old specimens, they attained a quality that would make even an expert doubt their modernity.

In the Fine Art Section, Mr. W. M. Power, of the Victoria Gallery, Westminster, gained *hors concours*, a well-deserved award for his interesting and varied exhibits. These included a number of his publications, by leading modern exponents of engraving after old



PLAQUE

BY MESSRS. WEDGWOOD AND SONS



VASE. IN MUSEUM
OF THE LONDON AND CO.

exhibitor was covered by the insurance: this, however, was by no means the case. At the present moment I have before me a letter from an exhibitor

in which he states that the article is originally valued at £450, which he would have sold, but the value has been forced down to £100, and he is forced to sell it at a loss of £350. The article is a small one, and the loss is small to the individual, but the loss is worth the cost of insurance, were none of them covered. He has totaled up the aggregate of these dribblets and finds it amounts to £450. This is a probably many other exhibitors in a similar plight. All honour to them, then, that most nobly meeting the extent of their loss, they have kept silence, and nobly supported the enterprise of the English officials in seeking to form, in the little space of time remaining before the close of the exhibition, a second British Section which shall perpetuate to a substantial extent the glories of the first.

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VASE. IN MUSEUM
OF THE LONDON AND CO.



PLATE. IN MUSEUM OF THE LONDON AND CO.

ANSWERS TO CORRESPONDENTS

Enquiries should be made on the Enquiry Coupon. See Advertising Pages.

Silver.—A2,609 (Essex).—We have shown your sketch to several experts, who think that the design is probably a fish server; but they admit that it is of most modern pattern for this purpose. The date appears to be before 1774.

"Early Summer Time," after B. W. Leader. —A2,690 (Dunbar).—The value of this coloured print is about £1. The other plate you describe would not fetch more than about 5s.

Figure of Falstaff.—A2,703 (Hereford).—The mark on your figure of Falstaff is an imitation of the old Series marks, and the figure is probably, therefore, of modern, and of little value. Under these circumstances we should like to see one of your Dresden cottages before giving a valuation, as they may be also modern.

Bartolozzi Prints.—A2,711 (Paddington).—The values of good impressions of the prints you mention are approximately:—*Card and Pyramid*, £3; *Ten and One*, £4; *My Amazon*, £4. The description of *Three Figures between Comedy and Tragedy* does not enable us to value it. If it is an original print by L. Bartolozzi, it may be of considerable value, according to quality and condition.

Staffordshire Saucer.—A2,714 (Ealing).—Your saucer is probably of Staffordshire make of the early part of last century; but we cannot, by your description, assign it to any particular factory. As a specimen, it is worth a few shillings.

Leeds Ware.—A2,723 (Basingstoke).—There is a good demand for old Leeds ware, and your dessert service should command a fair price if genuine. Your descriptions are too vague to enable us to give definite values.

"English Travelling, or the First Stage from Dover," and **"French Travelling, or the First Stage from Calais."**—A2,724 (Liverpool).—Fine impressions, printed in colours, are worth from £6 to £8 the pair.

China and Furniture.

A2,735 (Kilgermoose).—We can only reply briefly to your very lengthy query, and the values given depend, of course, upon the objects being as we judge them by the photographs and in perfect condition: (1) Pair of old Chinese vases, £15; (2) Worcester transfer mug, £15 to £20; (3) Pair of Imari vases, £8 to £10; (4) More probably Dresden than Chelsea, but cannot do so without handling paste; (5) Tea service, £6 to £12; (6) Pair of Crown Derby figures, £4 to £5; (7) Pair of Crown Derby vases, £10; (8) Pair of Worcester sauce boats, £4 to £5; (9) Probably Nuremberg, but photograph too indistinct to judge by; (10) Queen Anne table, £15 to £25; (11) Satinwood spindle-leg table, circa 1780, value from £20.

Line Engravings by Picot.—A2,763 (Baslow).—These prints are worth about 7s. 6d. each.

Description of England and Wales, 9 vols., 8vo., 1769-70, etc.—A2,788

Hall's. The four books you describe are worth more than £1 all together.

Staffordshire Jug.—A2,800 (Kilgermoose).—The jug, of which you send us a photograph, is of a type that was very popular among the Staffordshire potters of the second quarter of last century. Our experts are of opinion that, of colour and finish. Probably your specimen was made by Morgan & Co., of Hanley, of the date of 1787. It is made by who had numerous factories about Hanley. Its value is at present about £1; but there are individuals in the pottery circles of this period will rise in value as time elapses.

Bronze Idol.—A2,802 (Northampton).—The photograph you enclose evidently represents a bronze figure of Buddha. These were brought to Europe in large quantities after the last Boxer rebellion, and the value in this country is not more than £2 10s.

Coins.—A2,807 (Edinburgh).—The values of the coins you describe are roughly:—Isle of Man, 1d. 1800, 1s.; Cornish, 1s., 1788, 6d.; rare 5s. piece "payable at Lanark Mills," 25s.; model crown, 6d.; model 1d., no value; Jersey 1d., face value only.

Bristol Glass Mugs.—A2,809 (Cheddleton).—Your mugs were probably made at Nailsea, near Bristol. Specimens are commonly met with, and two of your three being uncracked, their value does not exceed £4.

"The Rambler," by Samuel Johnson. —A2,822 (Wood Green, N.).—If they are original numbers, under your series of this work should realise about £2.

"Portrait of Edward Taylor," by H. E. Dawe, after R. S. Tait. —A2,862 (Norwich).—If a proof impression, your mezzotint portrait is worth about £1; that of the engraving, about 10s.

"The Feathered Tribes of the British Isles," 3rd edit., 1841. —A2,864 (Wood Green, N.).—Your book is worth about 10s.

"Acht Stuck der Aerdricks-beschryving," etc., 1666. —A2,892 (Bristol).—The value of this work is about £1 10s.

"London Cries."—A2,921 (Thornton Heath).—The prints you describe are evidently miniature copies of the *Cries of London*, after Wheatley. They are worth only a few shillings. The Proprietors of THE CONNOISSEUR MAGAZINE will shortly issue a volume on Wheatley, containing as dates historical reproductions of the large "Cries."

"Shakespeare," 1709.—A2,931 (Hilstead).—This book is probably worth about £3 3s., although it is somewhat to be exact without seeing the volume. Your book containing Burns's poems is of no special value.

"La Belle Jardiniere," after Raphael. —A2,938 (Thornton Heath).—This print is not worth more than about 10s. We have no objection to your having it mounted in a frame, but not without inspection.

View of Little St. Mark's Place at Venice.—A2,940 (Wood Green, N.).—Your engraving is worth about 5s.



STAFFORDSHIRE JUG.

A2,800.



PORTRAIT OF PRINCESS ELIZABETH OF AUSTRIA

BY FRANCIS CHANTREY

(The Art Journal)

Pictures

The Janssen, or Somerset, Portrait of Shakespeare

The More Important Copies

By M. H. Spielmann, F.S.A.

THE interesting story of the more famous among the old copies of the "Janssen" portrait of Shakespeare, and the belief, consistently held by their various owners, that such were the undoubted originals, afford material for an enquiry that can hardly fail to be attractive to all students of the poet's personality and to all who care to look into the vexed problem of his portraiture. I shall take the picture of the Rev. Henry Buckston first, by reason of its longer pedigree, and of the "Croker" and "Staunton" and other portraits in order.

It must be borne in mind that it was the fashion among many aristocratic aspirants to the patronage—or, at least, the appreciation—of learning and the encouragement of patriotic pride in national achievements to collect for the decoration of their houses the portraits of great men in the various branches of activity, thought, and genius. Under date 20th December, 1668, John Evelyn writes in his diary: "I dined with my Lord Cornbury [Lord Chancellor Clarendon's son] at Clarendon House, now bravely furnish'd, especially with the pictures of most of our ancient and modern witts, poets, philosophers, famous and learned Englishmen; which collection

of the Chancellor's I much commended, and gave his Lordship a catalogue of mine to be added to. He had, indeed, sent another such letter to his patron, the Chancellor, a year or so before (1666-7), with a list of "The Learned Politicians—Soldiers," adding "some of which, tho' difficult to procure originals of, yet happily copys might be found out upon diligent enquiry." In one of his most interesting letters to his friend, Mr. John Pepys, written from Sayes Court, 12th August, 1689, he alludes to the diarist's desire to make a similar collection, and cites Lord Chancellor Hyde's (*i.e.*, Clarendon's) great assemblage of painted likenesses,

and mentions the numerous portraits of the Earls of Leicester and Essex, Sir Walter Raleigh, and Sir Philip Sidney (the portraits of all of whom, by the way, have at various times been ruthlessly "faked" into likenesses of Shakespeare, being of something the same type as the traditional portrait of the poet), "flung near three hundred hangings, covered with dust and cobwebs." Especially he deals with the portrait of Earl of Clarendon, whose son, as Lord Cornbury, he had, as we have seen, advised to buy a



THE BUCKSTON OR DUKE OF KINGSTON'S JANSSEN

* The splendid mansion in Piccadilly, where Stafford Street now is.

* *Life of John Evelyn*, E. B. Seebohm, rising history from 1641 to 1706, etc. (London, by William Batsford, 1903).

before; and, amongst the portraits collected by the ill-fated Chancellor, "what was most agreeable to his Lordship's general humor, Old Chaucer, Shakspeare, Beaumont & Fletcher, who were both in one piece," etc.

And "Old Chaucer," who I have based on my monograph, "The Portraits of Chaucer,"¹ I succeeded, with considerable pains, in tracking it to its present possessor, the Earl of Home, now in Bothwell Castle, Lanarkshire, and this turned out to be a three-quarter length seventeenth-century portrait with architectural and landscape background, in the Flemish manner, of Lord Chancellor Chaucer—concealed, well adapted "to furnish all rooms of state and other apartments with the Pictures of the most Illustrious of our Nation, especially of his Lordships time & acquaintance, & of divers before it." But when Chaucer's intention became known, and who wished to pay court to the powerful minister, and so, according to the first Earl Dartmouth (1672-1750), to offer him bribery administered in the most convenient, specious, and agreeable form, sent him their Vandicks, Lelys, and other modern portraits, so that the collecting of paintings "in oyle," as Evelyn truly says, was not, after all, such an extraordinary, "vast, and unnecessary charge . . . as one may imagine." Among the pictures were "some of those old famous persons accurately painted either from the life or from copies . . . some of which his lordship procured." So far as Dartmouth's testimony is concerned, we are warned by Hallam that his lordship was "one whom splenetic humour makes no good witness against anyone." At the same time the evidence, so far as it goes, of John Evelyn has never been impugned.

From the fact that on Evelyn's list of 1666-7 Shakespeare's name is not included, while on that of 1689 it does appear, we might fairly deduce that the picture was in the latter year on the walls of Chaucer's new palace, soon to be demolished, for as the Chancellor had been dismissed, and had fled just a year before,

his portrait clearly must have been there already, or it would not have been mentioned in the retrospective list of the latter of 1689. In due time the picture of the wonderful collection which Chaucer had collected for the sale of the manor, courted, and not at all sold, at least primarily, for the art,² was actually sold, according to Wood's, to William Duke of Queensberry, later earl of the fourth, later of Chaucerion, Earl Hyde, and Lady Mary

Forbes, the co-heiresses of the family. Through the first-named and the Duke of Queensberry and Dover about half of the collection went to the family now represented by the Earl of Home at Bothwell Castle, the others descended to the Earl of Clarendon, and at last The Grove, Watford. It must be remembered that Clarendon's son, Lord Cornbury, became so involved in debt that executions were put into his house, and that several of the portraits were sold for the benefit of his creditors.

Where, then, is the Shakespeare portrait—original or copy—that Chancellor Clarendon owned? It is not at Bothwell nor at The Grove, and no amount of research has revealed its present whereabouts. The picture was marked "missing" in the inventory made as long ago as 1750.³ As the original ("Bulstrode") Janssen (Mr. Charles Jennens's picture) only came to light in 1771, it has been surmised that this may be the lost Hyde (*i.e.*, the Clarendon) portrait. This may conceivably be so; at any rate, the mysterious disappearance of the picture and its reappearance in Jennens's possession are not inconsistent with the theory.⁴ But if we accept this theory, we concede the point, by presupposition, that Lady Guendolen Ramsden's picture (at Bulstrode) is indeed intended as the portrait of Shakespeare. The imaginative Boaden says, with characteristic but quite groundless conviction, "both Southampton and Pembroke" (Shakespeare's two patrons) "would order Janssen to enrich their respective seats with the most perfect likeness of Shakespeare."⁵ Would they? Perhaps; and as likely not. In any case, it must early have been accepted as a portrait of Shakespeare, because several important early copies were made of it under the poet's name. This nomenclature is proved by the fact that one of these early copies—that now belonging to the Rev. Henry Buckston—has as its companion picture—painted at the same time, of the same size and style, and by the same hand—the portrait of Ben Jonson.⁶ As of this Janssen

¹ In *Early English Literature, from the Twelfth to the Fourteenth Century*, ed. by Thomas Wright, 1882, vol. iii, pp. 283-290, the book which he bought, and makes as "missing" the Shakespeare figure in Evelyn's list of Chaucer's pictures which was not to be the subject of the collection. Lord Hyde had died in 1706, and 1750, so that the Shakespeare does not appear to be as clear that the picture must have disappeared after that year.

And it might even be argued that, as of Berkeley's, we are missing "Mr. Mares's engraving of the picture he had taken from the picture he had already considered for a time," was a number of years that it was not possible for a former owner. Such a supposition, however, is wholly unwarranted in this case.

² Boaden's *Shakespeare*, 2:285.

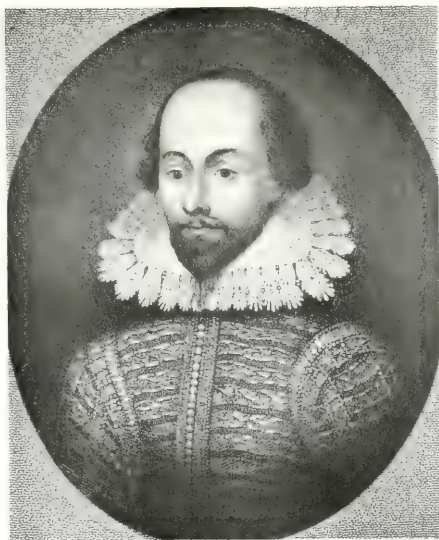
³ The attribution of the engraving of Latham in 1698 (ibid., 3) has been shown, in a recent edition, to be a great mistake, as the engraving is almost for the first time, we find portraits of men below the ground nobility. . . . Latham, Master of the Marston

⁴ *Early English Literature*, 1882, 3:285. An essay written for the collection of the century by the poet, which, by Mr. Mares, was the first of the century. The Society, 1880. . . .

copy we have a record as far back as the early years of the eighteenth century—some sixty years before the appearance of the original Janssen—I propose to consider that picture first.

THE "BUCKSTON" OF
"DUKE OF KINGSTON"
PORTRAIT.

This portrait is on canvas, and measures $22\frac{1}{4}$ inches in height by $17\frac{1}{2}$ inches wide, and, like the original Janssen, shows no painted oval, or corner-pieces—what Boaden and Wivell called "an oval within a square"—such as distinguished the Staunton, Croker, and Andrews copies. It is a clever copy of the Bulstrode picture, painted well, but not very well, the hand of the copyist showing many signs of hesitation and indecision, notably in the treatment of the lace collar and the dress. It bears no date or inscription. The eyes, not very completely drawn, look straight out at the spectator; the greenish-black doublet shows no flowered pattern, and the buttons and gold embroidery down the front are poorly and rather summarily touched in; the nostril, more like the ordinary type than in the Bulstrode portrait, is nevertheless carelessly drawn, as is, too, the ear with its rather coarse red touches; and the left eyebrow rises to the edge of the profile, going off at a tangent instead of dropping into an arc of the circle. In all these points the picture is at variance, or compares unfavourably, with the original. Otherwise it is a fairly faithful copy, with the brown hair touched with auburn; the fair moustache of a ruddy straw colour; the beard, fair to auburn; the cheeks high in colour, the complexion fair, the lips red. The photograph of the picture does not do it justice, but it will be seen



THE CROKER JANSSEN (NOW LOST)

Portrait of Shakespeare, by the Croker Janssen, now lost. It was a copy of the original Janssen, and was painted by the Croker Janssen, now lost.

that the dome of the forehead does not look so high as in the Janssen on account of the hair being set more widely back; and the nose, though an upset by the too great space occupied by the ruff, is too horizontal in direction, too long and slit-like in its almond shape, and too close to the edge of the ruff. That outline of the face, too, is less sensitively rendered than in the original picture. These are some of the differences and imperfections of the copy, which, nevertheless, is an interesting and very fairly skilful work, so far as the head is concerned, and which has been treasured as a portrait of the poet for at

least two hundred years. On the back of the picture is the following inscription: "This Portrait of Shakespeare formerly belonged to the Marquis of Dorchester and was given by the late Duke of Kingston to his godson, Evelyn Rowland Cotton, who left it to his Nephew, the Rev. R. R. Ward, the Natural Grandfather of the present owner, the Rev. R. G. Buckston."

It is worth while to look a little more closely into this pedigree for the purpose of elucidation, as it is easy for the enquirer to trip among the variety and similarity of titles and relationships in the Kingston line; besides, as the earldom of Kingston went back to Shakespeare's day, among the personages of the family is to be found the first owner of the picture.

Robert Pierrepont (1584-1643) was the first Earl of Kingston, as well as Viscount Newark, and his son Henry (1606-1680) was second Earl of Kingston, first Marquess of Dorchester. With the third Earl of Kingston (1644-1690) the Marquessate of Dorchester became extinct. The fourth earl, William Pierrepont, had for son Sir Evelyn Pierrepont (1665?-1726), the fifth earl, who was, in 1706, advanced to the Marquessate of Dorchester (second creation), and on the 10th of August, 1715, was created Duke of Kingston. The second duke (1711-1773) succeeded his grandfather, the first duke, in 1726, so that he could never have been Marquess of Dorchester.

Taylor's Company, and Ben Jonson, 1611, by Jonson." This startling statement (in Mr. Hogarth's catalogue of the pictures and drawings exhibited at the Town Hall, Stratford-on-Avon, on the twenty-first of Shakespeare) gives some support to the idea that the two pictures here mentioned may have been considered as a pair. As a matter of fact men below the grade of nobility had been painted in England for at least a hundred years.

The Janssen, or Somerset, Portrait of Shakespeare

book proves him time and again to have been but a very superficial and even incapable critic of art, while his tendency to invent possibilities and accept them as facts, to hazard conjectures, and then to treat his surmises as proved and established truth, render him a very unsafe guide. His testimony, therefore, like the "convictions" of Mr. Croker himself, is to be received with caution, although his honesty, so far as I know, has never been called in question. According to him, he was "agreeably surprised by the sight of an absolute fac simile of the Duke's picture" (i.e., the Duke of Somerset's Janssen). "I see no difference what so ever in the execution—the character, of course, is identical. It should, however, be observed that although the Duke's picture is on pannel, Mr. Croker's is on canvass. I must add to this remark, that the picture on canvass has no date or age painted upon it, and that the portrait is an oval within a square: in other words, the angles are rounded off."

These two last details are of importance. This Croker picture, like the Buckston, the Staunton, and the Anhalt versions, is obviously a copy of the Janssen, and yet not one of them all (I here except the Marsden copy) bears the important testimony of being repetitions of their original by including the inscription "1610-1612" and one of them retains this very essential evidence which constitutes the documentary or historical value of the picture: Why is this? It can hardly mean that the inscription was not on the Janssen at the time the copies were made, for there is little doubt that the writing on the panel is co-temporary with the rest of the picture. Can it mean that—as I have hinted to be possible in the article on the original Janssen—the "46" was at one time "40," and that, in view of the inconsistency in the date, the copyist determined to omit this element of doubt? This, however, is mere surmise, and it is not to be accepted as fact; but, quick as it is, the suggestion, I think, deserves more than a moment's consideration.

Wivell, who confirms Boaden in so far as he declares that the picture is "certainly a very good copy" of the Janssen, adds that it is on a three-quarter canvas, and therefore larger than the original, and that Mr. Croker bought the portrait from one Swaby, a dealer of Wardour Street. Croker, who was not so communicative to Boaden in respect to the immediate provenance of the picture, explained its

history in a story which is so full of interest to the inquirer, although Boaden considered it "singularly remarkable." "It was hidden behind a pannel upon one of the backs of a shop in the lower part of Old Suffolk-street, and he purchased it in a state of comparative ruin. It had been, however, judiciously cleaned and lined, but no second pencil has ever been allowed to touch it." Then, forgetting the "singular remarkableness" of such discovery, he proceeds: "This discovery of pictures behind wainscoting is not unusual, particularly in this country. It was once the practice in plastered walls to insert frames of the same colour, and these formed all the decoration of the pictures. Subsequently, when it was determined to wainscoat an apartment, the picture was often become so sallow by time and dirt as to be hardly visible, and was so deemed not worth the trouble of extraction, and therefore covered, along with the wall which inclosed it. An instance of this kind comes positively within my own knowledge." It is difficult to believe that a picture about a hundred years old, and finely painted, would have been deliberately boarded over in order to save "the trouble of extraction." However, we must rest satisfied with the story that this Shakespeare picture was one of the other pictures which a century ago were rescued from the back of wall coverings that had so advantageously hidden them, and brought to light in time to enable the glib Mr. Swaby to pass on the story told tale to the next dealer, Mr. Albany and Bodmin. Boaden ingeniously expresses his regret for not being able to trace the picture's origin, but, as we are told, "Mr. Croker could give me no further detail. He received the account without suspicion, for the picture was obviously ancient, and, from its condition, had as obviously been hidden. He bought it liberally, and has reason to congratulate himself upon the acquisition." So much so, indeed, that he would not accept for a moment Wivell's cautious, judicious pronouncement that the picture was indeed a copy of the Janssen*—wherein Wivell for once agreed with Boaden. As nothing of the picture is left to us except Cooper's engraving, and the subsequent very free renderings of it, we must perforce accept as far as may be the account of the picture by inquirers without independent examination. But as to the wainscoat story, we may class it with that other tale of "found in an old inn frequented by Shakespeare," with which the dealers of a hundred years since found it so convenient to amuse their educated customers. Although those were the days that followed on the exploits of Chatterton, and the story

* *James Boaden, An Inquiry into the Authenticity of the Janssen Portrait of Shakespeare*, 1816, p. 12.

* "The engraving of the picture," says the title, "is three-quarter length, since the term was applied to the picture, and is therefore a yard high, and 25 inches wide. The original picture is now 45 inches high, and 25 inches wide, by 25 inches."

† Wivell, *ibid.*, p. 12, 8, p. 13, n. 14, 15.

of W. H. Ireland, the scales had not yet fallen from the eyes of obstinate and incorrigible innocence.

The "originality," then, of the Croker picture—in regard to the Janssen—consists in the eyes looking down and in the painted corners of the picture making an oval of the portrait. As to these corners, we have the same peculiarity in the Staunton portrait on which I shall presently speak, and notwithstanding Cooper's engraving with its downcast eyes—which might well be a variation gratuitously introduced by the engraver—it has been concluded that the Croker and the Staunton are identical. This, however, is rendered impossible, firstly, by the fact that Wivell knew both pictures, and comments on both as co-existent; and secondly, by the difference in size and details which the Staunton portrait reveals.

THE STAUNTON PORTRAIT.

Mr. William Staunton, of Longbridge, Warwickshire, possessed, in the year 1777, only seven years after Jemens's original Janssen had been engraved by Earlom—what is on the whole an admirable copy of the Janssen portrait. Like the "Croker," it is on a three-quarter canvas, and, relatively, so much larger than the original. Because the size of the head and figure are, having regard to the three-quarter canvas, so much smaller, the corners were necessarily left blank, in order, to some extent, to fill up the blank unnecessary space in the background; and, at the same time, the artist has found it necessary to add to the length of the sleeves and of the doublet beyond what appears in the original picture.

Of the early history of this canvas little is known. The representative of the family who disposed of it in the year 1909 states that in 1811 it belonged to his grandfather, William Staunton, Captain of Lifeguards. "It was always thought," he writes, "to be a Cornelius Jansen, but, of course, there were doubts. . . . I cannot say where it came into the possession of my family.

On August 24th, 1811, Captain Staunton's London agent or dealer writes to him (in a letter now before me): "Your Picture of Shakespeare, though probably not an original, is believ'd by good judges to be a good copy." [Poor comfort this for a man who thought he had the original.] "The expense of new doing the frame, in burnished gold, will be £2 10 0, in doing gold £1 10 0. I think the



THE STAUNTON JANSSEN

picture deserving the better dress, and pendant of the frame, being a very fine Flemish one." He then goes on to announce that he has secured for his patron a print, just published, of "Mr. Stace's picture of the immortal Bard, and tho' the Cognoscenti do not all agree that it is an original, they unanimously accede to the probability." As a matter of fact, the Staunton portrait was a bad one, and had soon to be exposed, but the print of it by Charles Turner is to this day prized and collected for its high merit as a mezzotint.

The picture was lent to Stratford by Mr. J. Staunton during the Tercentenary Festival in

1864, when it was No. 118 in the catalogue, and in 1909 it was acquired by Mr. A. Whitcombe, of Clarence Street, Cheltenham, and of Stratford-on-Avon, who sent it to me for examination. He subsequently forwarded it to the Shakespeare Memorial at Stratford—its second appearance there, where it was also examined by Mr. W. Salt, Brassington, the keeper and secretary. On the occasion of its exhibition in 1864 the committee is said to have been uncivil about it, so that the owner took umbrage, with the result that it had never since been shown in public.

The picture measures 20 inches by 24½ inches, and is in a beautiful frame, carved with roses and conventional laurel wreaths, but of later date. The head and collar are as nearly as possible of the same size as in the Janssen, but the canvas, as has been said, is considerably larger than that picture, which is 22½ inches by 17½ inches. There is consequently more space all round. Down the front there are nineteen

The Janssen, or Somerset, Portrait of Shakespeare

buttons instead of fifteen, and the artifice of rounded corners (presumably representing masonry) has been employed to fill up the emptiness. It is the kind of device which is sometimes adopted by painters who are commissioned to execute or copy a portrait destined to take its place as a match, or pendant, to another and a larger picture, or to fill a given space.

The portrait must be recognised as a considerably better painting than the "Buckston" picture—it is more firmly drawn, with little or none of the hesitancy in the execution of the lace and dress which is visible in that work. Indeed, it is so clearly and decisively done, with such confidence and ease, that it might well have been thought, from that point of view, to be an original. The eyes are much better drawn than in the "Buckston," and the whole is, generally speaking, a more life-like and more masterly performance. It impressed Wivell, who says, "This gentleman [Mr. W. Staunton] "has a very excellent copy of the Jansen portrait of Shakspeare, upon a three-quarter canvas, which is also painted in an oval, like that in Mr. Croker's possession, but with some trifling difference in the pattern of the doublet. I apprehend that this copy will set all doubt at rest as to the originality" [by which, of course, he means the non-originality] "of Mr. Croker's portrait of the poet. . . . Mr. Staunton states to me that this picture belonged to his father about fifty years ago, and I think it cannot be much older than that."* If we accept this view, the picture must have been painted shortly before the year 1777, that is to say, at about the time that the Jennens-Somerset-Bulstrode "original" Janssen was first introduced to the public. We are, therefore, faced with this difficulty: The Staunton picture, the best of the copies, is attributed to a date sixty years later than that to which the less excellent and less accurate Buckston (or Duke of

Kingston) version has been traced; and, furthermore, in spite of the better, firmer, and more careful draughtsmanship of the Staunton, both pictures, in respect of colour, treatment, and "keeping," appear to be from the same hand. It is a problem to which at the present time no solution appears possible; nor is it likely that the future will be more revelatory.



THE DUKE OF ANHALT'S JANSSEN, ALTERED FROM
THE BULSTRODE JANSSEN

THE DUKE OF ANHALT'S JANSSEN.

The "Janssen" portrait, now in the possession of Friedrich, Duke of Anhalt, is in the collection at Wörlitz, near Dessau, and by His Highness's gracious permission has been photographed, for the first time, for inclusion here. According to the statement sent me[†] the picture was executed in England in 1763-1764,[‡] and on the back of it is a label bearing the following inscription: "SHAKESPEARE ein geschenk eines Nachkommen desselben an des Fürsten L. F. Franz Hochfürstliche Durchlaucht bei Höchstdero Aufenthalt in England"; that is to say,

"Shakspear; a gift from a descendant of the same to the Prince L. F. Franz's High-princely Highness during His Highness's residence in England." "According to some," says my informant, "the picture is a duplicate or repetition of that in the possession of the Duke of Somerset [the Bulstrode picture, which is correct], or else a copy of the same by Hogarth," and adds that it was presented as a Hogarth. This attribution to our great painter is more than doubtful—it has nothing whatever of Hogarth about it, even supposing that Hogarth would have condescended to copy one of what he called the "Black Old Masters." "In our catalogue," adds Herr Kulpe, "it figures under the name of Cornelius Janssen. It is painted in oil on canvas, and measures 37 in. by 25 in. (76 c. by 63½ c.). The contours of the garment are

[†] Through the courtesy of Geheimrath Ulrich Wilhelm Kulpe.

[‡] It must therefore have been painted before Jennens's publication, in 1770, made the original Janssen publicly known.

* Wivell, *Inquiry, etc.*, Supplement, note, p. 37.

no longer distinct—face
renewed. No photo-
complexion delicate.

sojourn in England was made after the year 1825, and, even in 1825, this picture may be proved to be the long lost Croker Janus. But even how a "traitorous" translation can mislead. The woodcut, again, which has been made from the Anhalt picture, and which was published in reduced size by Herr E. Bormann, the well known Silesian spearman student (or perhaps I should rather say, the organic Bismarckian) of his youthful

anti-Shakespearean essays, "sufficiently resembles the Croker—on the very permissible assumption that Cooper took rather gross liberties with this original to want of the head and of the neck." It is true that the eyes look over the spectator's left shoulder instead of looking down, and that the dress shows nothing of the over-emphasized pattern which Cooper copied from Dunkarton's mezzotint. And, moreover, the picture shows no traces of "the copy of the Duke of Bormann's description" (p. 60), "a copy, with variations of color, of a picture in the possession of the Duke of Anhalt. The head is rounder, and the face has somewhat of a semitic cast." On the other hand, they have the striking and unusual characteristic in common, that "the outer ends of the shoulders are separated and held from and attached to the body by the collar, and that the low sloping shoulders are peculiarly accentuated and brought forward from the background.

Now see the reality — for which purpose the


$$(1) \quad (1) \leq 1, (1) \leq 0) \quad \text{ANALYSIS: } (1)^2 \leq (1)^2, \text{ so } (1) \leq 0$$

the mass of hair is larger. Otherwise they are much the same, especially in the drawing of the eyes, which, in their intrinsic and their relative defects, are almost identical. The size of the smaller head, however, compares it approximately very closely to that of the larger Stanton, and to its relative proportion of the head to the canvas. The idea that this picture may be the lost Croker portrait is disproved, as has been said, by the absence of the ears.

The woodcut of this picture—which is known as the "Jansson portrait in German"—is 3½ in. by 3 in., and appears to have first served as a frontispiece to the German edition of Shakespeare, by W. Oechselhauser.¹

P.S. At the moment of going to press there has come to light another good copy of the Janssen portrait lent to the Shakespeare Memorial Exhibition at the Whitechapel Art Gallery by the Earl of Darnley. This will be dealt with later.





Mrs. Bedford Fenwick's Collection. By Mrs. Willoughby Hodgson

It would be difficult to find a more interesting collection than that which has been brought together by Mrs. Bedford Fenwick at 20, Upper Wimpole Street; and this for several reasons. To begin with, Mrs. Bedford Fenwick knows all about her treasures, and she has collected, not for the sake of so doing, but because each piece has some special interest for her, either for its history or for a beauty which appeals to her artistic instincts. Thus it is that each article has some value other and added to that of mere money.

Mrs. Bedford Fenwick is an enthusiastic collector of Lowestoft pottery and porcelain, and of the armorial porcelain which bears this name. She has a complete set of photographs taken at the time of the discovery of the site of this factory, and has also several copies of the moulds which were then found, and of the specimens that were made in them; but her greatest treasures are a cup and saucer belonging to a service made for and presented to

the Rev. Mr. Potter, Vicar of Lowestoft in 1789. The cup and saucer may be seen in illustration No. i. They are decorated with the Potter coat of arms and crest in colours, and with the motto, "In deo Potero"—a play upon the name. Of this service very few pieces now exist. There is a coffee-cup in the British Museum, and one or two other coffee-cups are said to have survived, but I have never heard of a similar teacup and saucer, and I believe these specimens to be unique. By the side of the cup and saucer will be seen a small inkstand of peculiarly interesting history. It was originally the property of Mr. Hewlin Luson, and was bought at the Booth sale. It will be remembered that Gillingwater, in his *History of Lowestoft*, attributes to Mr. Hewlin Luson the first introduction of porcelain manufacture into that town, and tells the tale of how, when walking over his estate with a shipwrecked mariner whom he had befriended, this man exclaimed, upon seeing some white earth, "They make pottery of that clay in my country."



NO. I.—LOWESTOFT CUP, SAUCER, AND INKSTAND



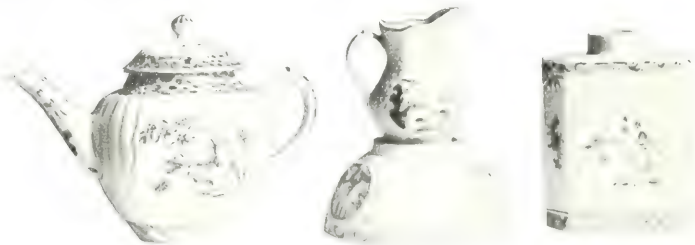
NO. II.—LOWESTOFT FLASK AND COFFEE-POT

Mr. Hewlin Luson essayed to make porcelain, but was not successful, the enterprise coming to an end within a year. No doubt this gentleman took a keen interest in the industry when a year later a factory was started by a new firm, and there is little doubt that the inkstand here depicted was an early and characteristic piece, for it seems to have been customary for inkstands to be made for all important persons connected with the factory. The Hewlin Luson specimen is ornamented with detached sprigs and sprays of blue cornflowers (the "Bourbon Sprig"), and has the initials H.L. in monochrome.

The charming Lowestoft flask in our second illustration is identical in shape with one in the British

initials M.F.C. This flask was discovered hanging by a piece of old black tape in a cottage near Lowestoft.

The beautiful coffee-pot (No. ii.) was sold at the Hawkins sale as a piece of Plymouth porcelain, in spite of the fact that it is soft paste, and undoubtedly of Lowestoft origin. The decoration is unusual, and takes the form of carnations, spenstaemen and tobiago, beautifully painted in natural colours. On the reverse side are a tulip and small sprays in yellow, pink, and red. The shape is one which may be considered characteristic of the coffee-pot made at Lowestoft. There are several others of identical shape in this collection, but on none of



NO. III.—LOWESTOFT BLUE AND WHITE PORCELAIN

the other, on the other hand, of being painted in colours, whereas these articles are generally found to be decorated in underglaze blue. The flowers and foliage are in pink, red, and green, and the detached sprigs in monochrome, and the handle of each piece is encircled by the neck. On the reverse side are the

initials M.F.C. This flask was discovered hanging by a piece of old black tape in a cottage near Lowestoft.

In illustration No. iii. may be seen types of the blue and white porcelain which until recent years was attributed to Worcester. The finding upon the site of the Lowestoft factory of moulds and fragments



NO. IV. LOWESTOFT VASES AND FIGURE

decorated with embossed ornaments surrounding designs in blue underglaze has proved that this kind of porcelain was made here, and it is interesting to note that some specimens bear the crescent and other Worcester marks. The bowl, jug, and teapot of our illustration are decorated with Chinese scenes, the teapot having "H. Tea" inscribed upon it. It has the straight spout, which may be looked upon as characteristic of this factory, and is ornamented with raised flutings, panels of flowers and foliage, and bands of conventional flowers, all in a rich deep underglaze blue.

Figures made at Lowestoft are somewhat rare.

They can hardly be called beautiful, but are certainly interesting, and the one seen in illustration No. iv. is a fine specimen. On either side are two vases painted with Chinese scenes in colours. These are rare examples of Lowestoft porcelain: the enamels used in the decoration are as brilliant as those found upon beautiful pieces of Worcester china.

Of oriental (so called) Lowestoft, Mrs. Bedford Fenwick is the possessor of perhaps the finest specimens extant in the three large vases and covers seen in our fifth illustration. They were presented to the Rev. Mr. Rogers, a well-known Rector of St. Botolph's, and serve as an instance of how, even in these days,



NO. V. SET OF LOWESTOFT VASES


$$N_{\alpha} = \{M \in \mathcal{M}(\mathcal{M}) : M \leq P, M \leq P \circ P \circ \dots \circ P \circ M\}$$

about any day in the year. On the death of Mr. Paine, the above property and the possession of a relative, and ultimately, in the year 1860, was sold to a dealer in books. Here the above volume for *Z*, being afterwards sold to a dealer, from whom Mrs. Bodine took and purchased the same at a reasonable price. The names are recorded by the symbols

handles at the top, and are equipped with the same
of the top.

A student of her course would be glad to see Mr. Boardman's collection of American coats of arms, so many and varied are the coats of arms to be found in it. On these, not only American but European coats of arms, the collection has been brought together principally.

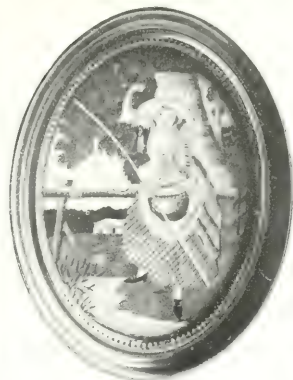

$$N_{\text{eff}} = N_H \left(\frac{1}{1 + \frac{1}{2} \frac{N_H}{N_{\text{eff}}}} \right) \approx 100 \text{ for } N_H \gg N_{\text{eff}}$$

First a key pattern in gold, then a rose, a carnation, and a tulip in formal circles of red and gold; below this is a mauve diaper and rose pattern, with an outer bordering of beautifully painted butterflies, with outstanding wings, and garlands of roses and other flowers in the interior. Below this are the neckpieces, and pieces of coats and gold streamers in the body of the vases, and moulded designs in the form of large flower petals painted in red and gold, and a wide, ornate, and elegant border of roses and carnations around the covers, which have raised

on account of the interest attaching to the armorial bearings. In our sixth illustration the mug, cup and saucer bear the arms of Hart impaling Franklin. The tea-poy is ornamented with the crest and coat of arms of Robertson of Scotland. The sugar-cup and saucer have a copper handle and spout of flowers surrounding the arms of Henry, Duke of Oxford, while the coffee-cup is decorated in front with the armorial bearings of Sutton of Lincoln, and at the side with the crest and the letters S. H. This was the family of the founder of Charterhouse, whose



NO. VIII. — *L'Allegra*



NO. IX. — NEEDLEWORK PICTURES



arms appear several times in the Charterhouse Chapel.

Upon the handsome coffee-pot in our next illustration are the arms of Cranmer-Byng; the mug is ornamented with the armorial bearings of the Chase family, and the octagonal salt-cellar with those of Wells of Cambridge.

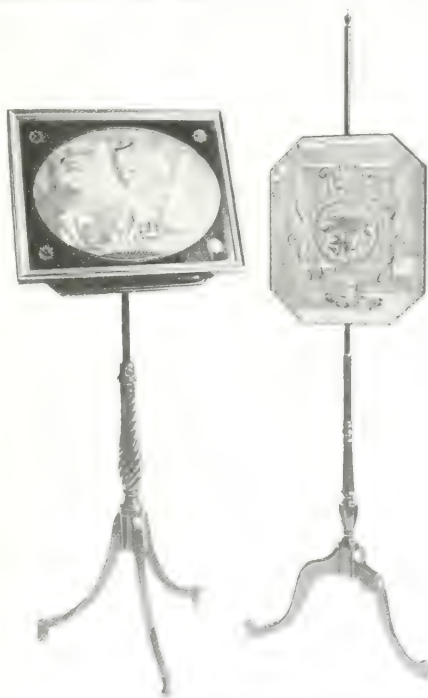
Mrs. Bedford Fentwick's collection of needlework pictures is particularly fine, and amongst the many beautiful examples one of the most interesting is *L'Allegra*. This was painted by Angelica Kauffmann upon silk, and was intended to be worked, but either the worker felt she could not improve upon such a masterpiece, or she was prevented completing her task, for beyond a few fine French knots worked into the foliage on the left side of the figure, it is untouched. I believe that many famous artists painted the faces and other

flesh-tints for needlework pictures, but *L'Allegra* is so beautifully drawn that there seems little doubt that the whole is the work of this artist.

Illustration No. ix. shows two other delightful examples of the needlework picture. The one, a Boonant, holding a bunch of white grapes and foliage, and with grapes in her hair, is a particularly graceful figure, beautifully embroidered on satin with painted flesh-tints; whilst the needlework of the second picture is extraordinarily fine, and the blending of colours wonderfully harmonious.

The dainty old-world illustration No. x, with its elegant needlework, is a pleasing and very graceful example of Sheraton, and in the Hepplewhite reading-desk Mrs. Bedford Fentwick has discovered a charming stand for an old picture, and a new use to which this beautiful piece of furniture can be adapted.

In illustration No. xi.



NO. XI. HEPPLEWHITE READING-DESK AND SHERATON FIRE-SCREEN

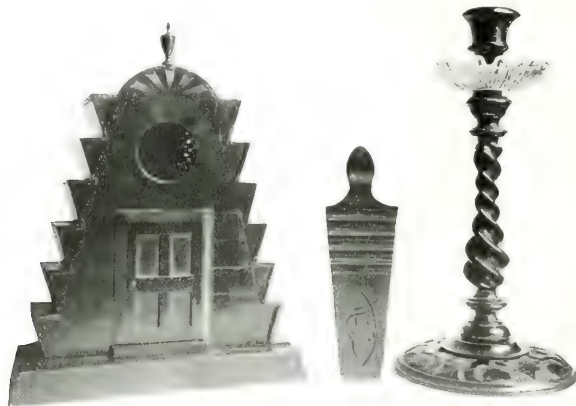
the back of a set comprising the two arm and ten plain of early English chairs. These were of walnut, inlaid with the same wood of lighter shade. The back has a central rib of satin-wood in lozenge shape, and the top and sides are carved in ribbon pattern upon a turned backboard. When these chairs were re-covered it was discovered that the seats were stuffed with old red wool, tipped out into narrow strips. It would be interesting to know what sort of vandalism was thus brought to light.

In our last illustration is depicted one of those articles so dear to the hearts of our Georgian ancestors, which no self-respecting householder



NO. XI.—ONE OF A SET OF EARLY ENGLISH CHAIRS

would have been without—a handsome watch-stand. This is of the Sheraton period. It is made of satin-wood, inlaid with hare-wood and tulip-wood, and is surmounted by an ivory knob. The old twisted walnut candlestick is one of a pair, and is ornamented with raised carving, having a burnt-out background. Between the watch-stand and candlestick is a little article rarely met with in these days, an inlaid mahogany "gravy tupper." This little contrivance was used to tip the dish in order that the gravy might run to one end and be the more easily served. It is reminiscent of days before Josiah Wedgwood, the inventor of the now almost obsolete "well" dish.



NO. XII.—WATCH-STAND, OF SATIN-WOOD, GRAY TUPPER, AND WALNUT CANDLESTICK



THE EARL AND COUNTESS OF DERBY AND CHILD
BY SIR ANTHONY VAN DYCK
From a drawing by H. Wall.



Pottery and Porcelain

Early English Wares and their Design

By E. N. Scott

Too often in considering the design—the form and decoration—of a piece of pottery, and indeed of any product of craftsmanship, the inclination is to seek its origin in historic or contemporary influences, neglecting the fact that it is more frequently in the very technique of the craft itself—the inherent properties of the materials employed and the methods of fabrication adopted. That the Early English earthenwares and stonewares, the design of which we propose to briefly discuss, possess originality and individuality, which cannot be attributed in the same degree to the Early English porcelains, is in the main due to this fact.

Take, in the first instance, the slip wares of the seventeenth and eighteenth centuries, and select for example the platters or dishes which Toft and other primitive potters produced so largely. The trailing lines and spots, making up the conventional forms, the crudely drawn figures, and the roughly formed lettering, arose essentially from the material and method of decoration utilized. The peasant potters of the period made their clay into the creamy liquid known as slip, and employing a spouted vessel,

produced such flowing ornament as the process suggested. Observe the platters of Thomas Toft and John Wright in No. i. Though historic, and particularly the Roman, potters had done much the same thing hundreds of years before, the method and the resulting ornament were with them entirely original, evolving from the inherent nature of the medium.

Now consider, not the most important, but the most useful of the stoneware products of Dwight—the jugs and cruches, ornamented with embossed crests, badges, letters, birds, animals, or grotesque heads (No. ii.). Their substantial character is due to the coarse stoneware body which was used, their form to the throwing and turning by which they were shaped, and their simple ornament to the little metal dies with which it was impressed. Their production was inspired by the desire to imitate and compete with German and Flemish stonewares, but they nevertheless bear all the characteristics of the material and means of production.

Then comes the red unglazed stoneware of the Elers—probably first produced by Dwight, from whom they most likely learned the secrets of its fabrication



NO. I.—SLIP DECORATED PLATTERS. SEVENTEENTH AND EIGHTEENTH CENTURIES.
(WEDGWOOD INSTITUTE, BURSLEM)



N. H. STONEWALL, JR. and
L. D. BAILEY, JR. HANLEY M. FORD

but such skill and taste did these Dutchmen employ in the treatment of the subject, that the effect is almost perfect. The artist has been so successful in his individual in character,

From the general analysis, we find that the system can be "driven into the" first phase (stable current mode II), though the earliest known pieces are made of a different material. For instance, an example is illustrated in Fig. 10. The current in this piece was previously found to be independent of the bias method.

The leaves and fruit of the vine-decoration have been formed by means of glass, but the intricate twining stem growth has been shaped by hand and attached to the body of the photograph by means of a special sugar coating. This is very thick and, of course, it is spread all these beautiful products in baskets brought to perfection by Wedgwood, and with regard to the material suitable to the

throwing, turning, applied ornament and casting all played their parts in the evolution of the style.

That essentially Staffordshire product salt-glaze must next be considered, and in three sections, suggested by the three chief methods of production—namely, when derived, more than in any other, styles of ware, under the same title, the same, the enrichment of the resulting pieces. These three classes, it should be remembered, depend entirely upon modelling, as upon colour, for their decoration.



Symposium on the Development of Fiction Style **AUGUST 6-9, 1987**

Early English Wares and their Design



NO. IV.—BLACKWARE TEAPOT

BY TWALD

(HANLEY MUSEUM)

white impressed ornament, some of which may be accounted amongst the earliest salt-glaze pieces. Teapots, cream jugs, cups, mugs, and such like articles are included in this class, and are spherical in formation because of the fact that they were thrown and turned before the ornament was added. The decoration, generally consisting of simple conventional and interlacing motives, was produced by means of dies or seals, some of which were probably, almost certainly, first used by the Elers and their imitators for their red pottery. These pieces are exceedingly pleasing, the white ornament on the drab body producing just sufficient variety of tone (No. v.).

The second class comprises small pieces, such as pickle or preserve trays, generally made of the white paste, which came of the introduction of South of England clay. Their form is severe and their ornament of a fine and flowing scroll-like character, features which are innately the outcome of the method of production. They were made by stamping a bat of clay between two metal moulds, the convex mould

having the ornament incised or engraved upon its surface.

The process of casting, first introduced in the making of salt-glaze, was entirely responsible for the third class of this ware. The process was carried out in this way: the craftsman, known as the "block-cutter," who in truth was the designer as well, cut his shape and decoration in pieces of gypsum. Then, having fitted them together, he made from this gypsum mould a "block" by pressing clay into it. This "block," being fired and glazed, became the pattern, from which any number of working moulds could be made. The working mould was generally

in several pieces, and was commonly of fired clay, or pitch, which has the necessary porous quality. The pieces of the working mould having been fitted together, slip was poured into it, and the mould absorbing water from the slip, retained a thin coating of clay, which was easily removed when dry. This process naturally gave delicately formed and sharply modelled pieces, and also allowed of any variety of shape. Indeed, if casting be open to criticism, it



NO. V.—SALT-GLAZE WARE JUG WITH IMPRESSED ORNAMENT
(HANLEY MUSEUM)



NO. VI. A SHALLOW WIDE-MOUTHED BOWL. (WEDGWOOD'S PATENT.)

is because it tempted the craftsman to overstep the limitations of the material and make shapes unfitted for pottery. But fortunately this was the exception, for the basin in No. vi. is a fair example of the restraint of form and enrichment shown by the salt-glaze maker. Naturally, cutting the pattern in gypsum gave unmistakable character to the design, and the "block-cutter," true craftsman that he was, generally worked out his gouge, such, for instance, as those based on the pecten shell (No. vi.). Again, custom naturally produced seams, and the "block-cutter," with commendable frankness, often divided his design into panels, and used the seams for dividing his work into compartments.

Now let us turn to two styles of pottery which depend for their decoration upon colour,

— distinguished from modelling — first, the cream-coloured salt-glaze ware, second, the enameled cream-ware (Nos. vii. and viii.). The process of painting in cream-coloured ware is a simple one, and the artist is not bound by the limitations of the material. But, through the use of the "block-cutter," the design is often divided into panels, and the seams for dividing his work into compartments.

although the designs were but translations of Oriental work, the result, by reason of the failure of the imitative intention, was more or less individual. In the case of enameled painting applied to cream-ware, as it so admirably was by Wedgwood, we find altogether original use of this style of decoration — simple borders of naturalistic and conventional ornament fittingly applied to the enrichment of dinner and other useful pottery, and commendably characterized by appropriate brushwork and restrained colour.

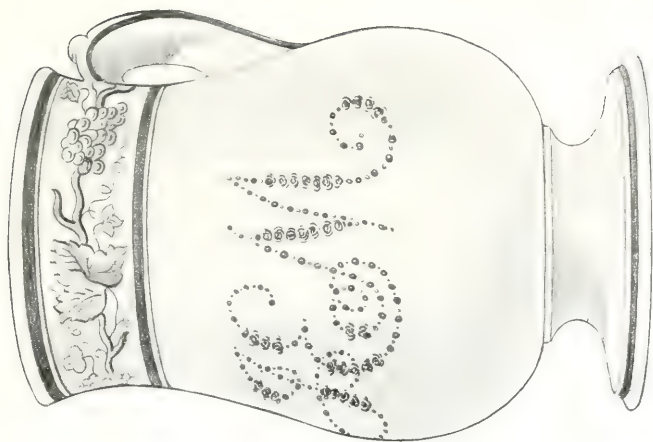
Then the whole of the variegated wares were the natural outgrowth of the medium — playing upon the colours of bodies, slips and glazes; but space prevents dealing with more than one section — those wares which arose out of the evolution of coloured glazes. In the seventeenth century the Staffordshire potters produced ware of a "mottled colour" by blending manganese with the lead ore used for glazing, and in the eighteenth century Whieldon and Wedgwood brought to beauty and perfection the tortoiseshell and mottled wares by a very similar process. They sprinkled their cream-coloured body with margins



NO. VII. A CREAM-GLAZED WIDE-MOUTHED BOWL. (WEDGWOOD'S PATENT.)



NO. X. — COLORED STONEWARE
[WEDGWOOD INSTITUTE]



NO. VIII. — ENAMELLED CREAM WARE
[WEDGWOOD INSTITUTE]



NO. IX. CAULIFLOWER WARE. HOT-WALL. KELLET. (WHITTEDON WEDGWOOD INSTITUTION)

and other metallic oxides, which, on the ware being dipped and fired, united with the glaze in such pleasing harmonies of colour and tone. But Wedgwood, in partnership with Whieldon, brought the variegated pottery to the final evolutionary stage by the invention of the beautiful green and yellow glazes and the consequent production of the popular cauliflower, pineapple and melon wares. Their pleasing colour is due to the use of the glazes mentioned on the cream-ware of the period, and their shape and ornament to the process of casting. Their ornament, although first inspired by designs on naturalistic objects, became primarily such as would give value to the coloured glazes and produce modulation of light upon the modelled surface. The earlier of these wares, and particularly of the cauliflower variety, are the more naturalistic in design, but the later are more conventional and more fitted to the form and character of the piece ornamented. No more appropriate design could be desired than that of the hot-water

teapot in No. ix.

Wedgwood (Nos. x. and xi.) must claim cursory and concluding notice. His stonewares were made of various colours, and were decorated with applied ornament of a different colour from that of the body.

The process of applying the decoration was accomplished by forming the ornamental units in moulds, and then attaching them to the body of the ware—a process known as “sprigging.” This method, which permitted the use of one colour for the body and another for the ornament, gave distinctive qualities to this class of pottery. These coloured stonewares were the precursors of that most original of all Wedgwood’s productions—jasper. As with his stonewares, so with his jasper, the reliefs were “sprigged”; but with this ware there came the added quality of the translucence of the paste, which allowed the coloured body to show through parts of the white ornament. The decorative inspiration of the noble jasper pieces was generally classic (No. xi.), yet the inherent properties of the jasper paste and the characteristics of the means of ornamentation gave results singularly original and individual.



NO. XI. JASPER VASE. WEDGWOOD. (WHITTEDON WEDGWOOD INSTITUTION)

Engravings Etc.

Baxter and Baxter Prints

Part II.

By Cecil Hunt

IN the March number of *THE CONNOISSEUR MAGAZINE* we briefly surveyed the career and work of George Baxter. In the present number we propose to consider rather more in detail the nature of his patents and the peculiarities of his process.

In the year 1836 Baxter obtained a patent for steel and copper engravings. When it expired in 1849 he secured an extension for the term of five years. Again, in 1858, he took out a further patent for colouring photographs by the wood block process, but so far as can be ascertained nothing resulted from the latter invention. The earlier patent is the one with which we are immediately concerned.

As appears from the lettering on many of the mounts to his prints, Baxter claimed to be "the inventor and patentee of oil colour picture printing." Some doubt, however, exists as to what he actually invented, for it is abundantly clear that his system and methods were not wholly original. In the specification for his patent, lodged in 1835, he admits that the process of printing by means of a number of wood blocks was well known and in common use. As a matter of fact, both in England and on the Continent, there had been colour printers at work many years prior to 1835, but the results had been unsatisfactory and

commercially unprofitable, and, so far as one can gather, block printing had practically ceased to exist during the latter half of the nineteenth century.

At the beginning of the nineteenth century, Savage attempted to produce imitations of coloured drawings by repeated impressions from engraved wood blocks. Though these were received at that day as very fair productions, they were not of sufficient merit to derive any encouragement from publishers, nor was it until some years afterwards that any proficiency in this art was gained.

John B. Jackson also had experimented on similar

lines. His *Essay on the Invention of Engraving and Printing in Chiaroscuro*, published in 1754, and Savage's two volumes entitled *Practical Hints on Decorative Printing*, published in 1819-1822, clearly demonstrate—if proof, indeed, is needed—that the process of building up colour pictures by a number of printings from wood blocks had been invented and was used in England long before Baxter took out his patent. Jackson himself asserted that he had rediscovered the lost art of the early printers in chiaroscuro, Ugo da Carpi (1510) and Dürer; and even Ugo da Carpi was not the actual inventor. What Jackson and Savage did was to effect many improvements in



MIDDLE. JETTY TREFFZ

SIZE OF EN. 15. 1. 1. 1.



CHARLES III.

SEE PLATE IV. 3 IN.

the chiaroscuro method of obtaining surface colour, principally in the direction of extending the scale of colour, which had previously been limited to four shades of one tint. It is hardly necessary to say that the coloured mezzotint and stipple engravings produced by Bartolozzi and J. R. Smith, and the coloured etchings of Blake, were quite distinct, so far as the process was concerned, from the colour prints produced by wood blocks.

The question then arises, whether Baxter was entitled to consider himself the inventor of the process of colouring impressions from an engraved plate by means of blocks, for this is apparently the subject of his patent. No doubt he made many improvements in the process, though their precise nature remains uncertain, but his specification at any rate discloses no invention. The process had already been employed, on the Continent by Goltzius (1557) and Abraham and Frederick Bloemaert (1558), and in England by Elisha Kirkall in 1721, and later by Charles Knapton and Arthur Pond in 1734-5. Kirkall, it is true, used mezzotint and not aquatint

on the reverse of the plate, and found and

Wood Engraving (1839), from the time of the publication of the second part of Savage's *Hints on Decorative Printing* (1822) and the tinted illustrations of *Ladies' Characters*, no further attempts had been made to improve or extend the practice of chiaroscuro engraving and printing in colour. Mr. George Baxter turned his attention to the subject. Jackson further says that the manner in which Baxter executed picture prints in positive colours, after drawings or paintings in oils, was very similar to that in which Kirkall executed his chiaroscuros.

In 1836 some correspondence passed between Miss Savage, daughter of the printer, and Baxter on the subject of the latter's claims. Miss Savage, in the *Daily News*, publicly impugned Baxter's right to be considered the inventor of the art of printing in colour. She gave him all credit for his zeal and skill in pursuing that interesting branch of art, but claimed precedence for her father as the real inventor of the process. Baxter's reply was that he had proved and maintained his right before the highest judicial authority, both upon the occasion of his original patent and of its further extension. "I then produced," he says, "incontestable evidence before the Judicial Committee of the Privy Council of my right and title to the honour of being sole inventor of the



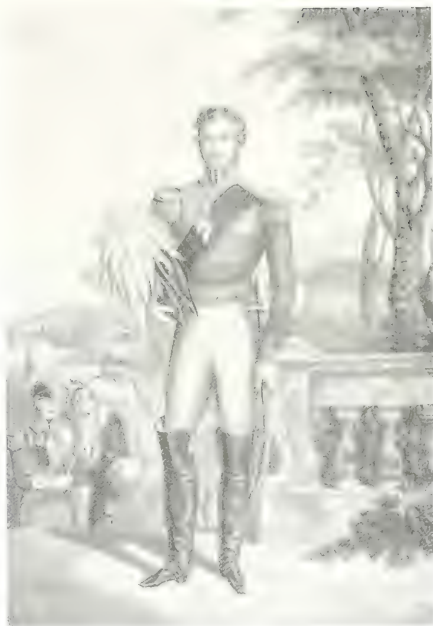
EMERUS, QUEEN

SEE PLATE IV. 3 IN.

According to Chatto and Jackson's *Treatise on*

art of picture printing in oil colours. . . . I admit that it is perfectly right for a daughter to cherish the memory and exertions of her father; but I deny that, in the work spoken of by Miss Savage, there was shown any evidence that it consisted of any improvement upon a long known and practised process, any revival of it, or any combinations calculated to add to previous experience."

Baxter's claims to originality are, it must be admitted, entirely borne out by the judgment of a learned Lord Chancellor. Lord Brougham, speaking as Chairman of the Committee of the Privy Council which sat to consider the artist's application, in 1849, for an extension of his letters patent, said that their Lordships were clearly of opinion that great merit was due to the patentee. It was an invention of great public utility. It had, however, hitherto failed to be profitable to the petitioner. That it was an original invention was shown by the evidence. Miss Savage, however, with true feminine pertinacity, secured the last word, pointing out that her father was awarded by the Society of Arts in the year 1825 a large silver medal and a sum of money for his improvements. "Dates," she concludes, "must ever



H.R.H. PRINCE ALBERT

SIZE 6 IN. BY 4 IN.

remain incontrovertible evidence." From the correspondence it would seem that Baxter and Miss Savage were arguing somewhat at cross purposes, for when Miss Savage denied that Baxter was the inventor of printing in colours, the latter's reply was that he was the inventor of printing in *oil* colour.

Though it is probably impossible at this date to determine with any exactness between the rival claims of Savage and Baxter, this much appears clear, that neither of them can possibly be accorded the title of inventor of colour printing by means of blocks and a foundation plate.

Baxter seems to have been the first to use oil instead of water colour or ink as his medium for colouring prints, but, curiously enough, he does not claim a patent for this, nor for the novelty which he introduced of imposing colour upon an aquatint impression produced from a foundation plate. His real claims upon posterity seem to lie in the fact that he adopted and extended the earlier processes, abandoned water colour in favour of oil as his medium, and generally brought colour printing to a degree of perfection not attained before. Moreover, he so perfected his machinery that he was able to manufacture many thousand facsimiles of a painting,



"ENGLAND'S QUEEN"

SIZE 6 IN. BY 4 IN.

uniform in tint and at so small a cost that his prints were made available for purposes of book illustration. And great it was the simplicity of his process that it was "truly worked by hand," "the most chaste and delicate colours," according to the statement of an eye-witness, "being produced by their labour."

Baxter, in short, was the first to make a commercial success of colour printing, but with all respect to the

Baxter's first oil print. One of the three butterflies represented is, according to the artist's typed description, a "White Admirable"! Two other prints of the same kind, the "Dippers and Nest" and "Little Gables and Nest," followed in 1834, and in the same year Baxter produced what seems to be his first oil print, the "Eagle and Vulture" (size about 4 in. by 3 in.). Under the title are the words "Engraved



NEW FROM AUSTRALIA

SIZE 6 IN. BY 4 IN.

learned Lord Chancellor Brougham, who may not have had his attention drawn to the earlier achievements in colour block printing, the title "inventor" is something of a misnomer.

The earliest Baxter colour prints were impressions from wood blocks only. He endeavoured by this means to produce a massed colour effect, but the defects of the process, which became apparent at a very early period in the history of the art, proved insurmountable even by Baxter. His first colour print, a wood block, is, so far as we know, the rare book illustration (7 inches by 5) known as "Butterflies," which was published in 1829. Mr. G. B. Baxter is probably correct in saying that this print is not in oil, though it is stated in MS. on

and printed in oil colour by G. Baxter, 20, King Square, from a painting by T. Landseer." On the earlier prints appears only the legend "Engraved on wood and printed in colours by G. Baxter."

In 1836 he seems to have come to the conclusion that no further progress was possible with wood blocks alone, and accordingly he began to employ, as the basis of the finished picture, a foundation plate. The plate which was sometimes brass, copper, or zinc, but more commonly steel, was in his earlier experiments engraved merely in a dotted outline, as may be seen in the prints in the *British Museum*, or *Cabinet of Paintings*, though latterly it was as minutely worked as if no colour was to be superimposed. From the metal plate impressions were produced by the mezzotint and stippling processes,

Baxter and Baxter Prints

more or less in the manner of J. R. Smith, the Wards and Bartolozzi, and also in aquatint, but instead of following their practice of making colour prints from a single plate, Baxter used a number of wood or metal blocks for transferring the colour to the print, and secured a greater depth and brilliancy—though a rather unpleasant surface—by using oil instead of water colour. "It will be found," he said, "that successive colourings and tints from a series of blocks being

Baxter was a most conscientious worker. The detail, especially in his later prints, is so minute that it can bear the ordeal of a strong magnifying glass. Each colour or shade of colour was communicated by a separate block, and as the subjects of many of his prints were elaborate and called for a wide range of colour, he frequently utilised twenty blocks or even more, the number of printings, of course, corresponding with the number of blocks. One of the



AUSTRALIA NEWS FROM HOME

SEEKING THE WAY TO THE

received on copper or steel impressions, more body and character will be given to the finished print than when the coloured print is the result of the same series of blocks taken on plain paper, which has been the practice hitherto." Baxter, in fact, aimed at mechanically reproducing the painter's art by laying down one colour, and then superimposing a succession of other colours until a whole picture was built up. To such an extent was this principle carried out, that in his earlier works even the whites are printed in pigment.

The general encouragement given to the new art was, according to an article in the *Art Journal*, 1851, "beyond precedent, several of the pictures produced by the patent process having reached the enormous sale of 300,000 copies."

astonishing characteristics of his work is the perfection of the register, a perfection not easy to approach even with the aid of photography and modern power machines. The way in which he managed to impose each block exactly to a hairsbreadth in its appointed place, so that the successive printings show no signs of overlapping, is described at length in an able article in the *British and Colonial Stationer and Printer*, 1904, p. 230, to which the curious are referred.

As a copist Baxter was unrivalled. In fact, so accurately did his process reproduce the colour and quality of original paintings, that Corbould, after seeing the reproduction of one of his own oil paintings, "The Parting Look," declined to allow Baxter to copy another, on the ground that no one would purchase



JOHN BAXTER. (LIFE SIZE.)

the originals if they could get exact facsimiles at possibly one-fifth the price.

About the year 1853, when photography was in the ascendant and the daguerotype process was becoming fashionable for portraiture, Baxter produced a new kind of print which was known as a "Baxterotype." Very few of them are now in existence, and they never attained much popularity. They were mostly printed from one block, and never in colour. The coloured examples which are occasionally met with, such as the "Infant Samuel" and the reproductions from the Raphael cartoons, were the work of other printers, using Baxter's plates.

It is impossible to say how Baxter arrived at all his results. Mr. Bullock inclines to the view that much of his success is attributable to a perfect knowledge of the colours, and that his secret lay in the skill with which he mixed them. His pigments—save the crimsons—and paper were of the best, but more materials did not make the process. The secret of his success no doubt lay in the fact that he performed the greater part of his work with his own hand, and superintended the whole through every stage from start to finish. Perhaps, too, there may have been mystery which he did not reveal to his

pupils or licensees: for after his death, though they produced prints by the same process, and Le Blond and Brooks had the advantage of using Baxter's original plates, not one succeeded in equalling the quality of his work. In course of time the process, cheap though it was, fell into disuse—destroyed by the flood of chromo-lithographs.

The difficulty of ascertaining the genuineness of alleged Baxter prints is accentuated owing to his eccentricities in the matter of signatures. For example, up to 1848, he appears only to have signed one print. After that date he signed some and not others, but whether he had any motive for what he did is not known. Then, again, the collector has to consider carefully whether the prints are by Baxter or by his licensees and imitators, some of the best of the latter being difficult to distinguish from Baxter's own work. Moreover, though the plates and blocks may be Baxter's the prints may not, for on his retirement in 1860 many of his plates and blocks passed out of his custody, first to Vincent Brooks, who purchased Baxter's plant with an agreement that the vendor should superintend the production of the prints, some eight years afterwards to Le Blond, and again, in 1888, to Mockler. Brooks and Le Blond



THE DESCENT FROM THE CROSS. (LIFE SIZE.)

Baxter and Baxter Prints

both produced colour prints from these, while Mockler issued a folio of reprints in black. From some of his father's plates George Baxter, the younger, also produced impressions in colour, utilising the process of chromo-lithography, instead of his father's blocks, with poor results.

Le Blond was one of the most noteworthy of the licensees, and after the expiry of the patent he employed the same process on his own account. When he acquired Baxter's plates and blocks and reprinted from them he usually, but not invariably, erased Baxter's signature



THE FIRST LESSON

SIZE 8½ IN. BY 11 IN.

and substituted his own. Some prints bear Baxter's signature in the plate margin and Le Blond's in the body. Le Blond's best work—as, for instance, his prints of Baxter's plates "Lake Lucerne," "The Reconciliation," and "The First Girl in the Alps"—is not always readily distinguishable from his master's. A complete Le Blond print, as Mr. Courtney Lewis points out in his *Life of George Baxter*, is sometimes almost as beautiful as a print by Baxter, but, as a rule, the work of the former lacks the excellent qualities which are characteristic of the greater man.



"SO NICE"

SIZE 7½ IN. BY 4 IN.



COOPER, YOUR HONOUR

SIZE 7 IN. BY 4½ IN.

Le Blond is out, for example, and depth it is often crude and harsh; his printings are frequently out of register, and his inattention to details is to be observed in his careless treatment of eyes and lips. Baxter always coloured the eyes and lips separately; Le Blond usually ignored them, or treated them in a perfunctory manner, as, for example, in such prints

was in a pink tint. In other cases, to secure the desired result, blue, red, or even a number of colours were used in the first pull.

A few of Baxter's pictures were printed in monochrome in the Baroque red tint that had been popular earlier in the century.

Mr. Lewis in his book, to which reference has



THE NATIVITY

SIZE 6 IN. BY 4 IN.

as the "Princess Royal, Princess of Russia," and the "Earl Duke of Wellington."

About four hundred Baxter prints are known to exist, and some of them are to be found in many places. They range from the first "pull" from the engraved foundation plate through the various stages of block printing which led up to the finished picture. Frequently, of course, the varieties of the same print differ only in minute details. The first "pull" from the metal plate was usually of a neutral colour, which had little effect on the completed impression, its main purpose being to act as a guide or key for the colour blocks. Sometimes, however, as in "The Descent from the Cross," the first stage

already been made, includes a comprehensive and descriptive catalogue of all the Baxter prints at present known to exist. This catalogue, which was founded, no doubt, on the incomplete list compiled by Mr. Mockler in 1893, states the number of blocks used by Baxter in each print, the comparative rarity and probable market value of good impressions, and notices or describes the Le Blond prints taken from Baxter's plates and blocks. It should be of the utmost value to collectors.

Upon the educational value of his work Baxter laid great stress, and no doubt it was a considerable feat to have perfected a process whereby facsimiles of original paintings could be produced at so small



DAUGHTERS OF THE PAINTER

BY P. DE VOS

Enslin

a cost as to bring them practically within the reach of everybody. Unfortunately Baxter lived at a period when English art was at a very low ebb. His original work as a water-colourist and with the graver's tool was careful and conscientious. But it is the work of a craftsman, not of a great artist, and the results are as a rule uninteresting except, perhaps, historically. Similarly, his copies of the works of others, though often excellent as copies, reflect only too clearly the dullness of the originals. It was a pity that Baxter wasted his powers in reproducing the pictures of such painters as Rankley, H. Gubbins, Wyburd, Brooks, S. B. Hallé, and Kenny Meadows—names which have long since passed into oblivion—to mention only a few of the obscure painters whose works he copied. He fared better when he elected to reproduce the work of undoubted masters, such as Raphael's "Holy Family," copied from the ancient Gobelin tapestry, or "The Descent from the Cross," after Rubens's celebrated picture at Antwerp. The latter, which was produced from fourteen blocks and originally sold for 3s. 6d., is considered by many to be Baxter's greatest success. A few other prints from works by Vandyke, Reynolds and Lawrence are also noticeable.

What is generally regarded as Baxter's masterpiece is his representation of Queen Victoria receiving the Sacrament at her Coronation. The artist was present at the ceremony and sketched the scene from the gallery occupied by the Foreign Ambassadors, the finished work taking several years to complete. The colouring is, on the whole, satisfactory, and the draughtsmanship displayed is remarkable. Within a relatively small space—the dimensions are 21½ by 17½—Baxter has depicted an immense assembly, apparently thousands of spectators, and, it is said, the plate contains upwards of two hundred portraits of the most notable persons present. The architectural work, which is accurately drawn with a wealth of detail, adds greatly to the beauty of this historic scene. The Coronation picture was published in 1842 with the companion print of the Queen opening her first Parliament. Both are coloured

aquatints, and they probably represent Baxter's art at its best. Curiously enough Baxter signed the "Opening of Parliament"—which seems to be the only print of earlier date than 1848 which bears his signature—but omitted to sign the companion picture. The pair were originally published at the price of five guineas each to subscribers—eight and ten guineas being demanded for proofs—and they were dedicated, by command, to the Royal Family. The subscribers numbered over one hundred, including many royalties and members of the nobility, and for this reason perhaps copies very seldom come into the market. Neither print was catalogued in Baxter's sale in 1860, nor were they on sale or even on view at his stand at the Great Exhibition, but two excellent impressions, one in the varnished state, were to be seen in the New Dudley Gallery exhibition of Baxter prints last year. The covering of amber varnish gave the "Opening of Parliament" print very much the appearance of a finely wrought oil painting.

Owing to the use of fugitive colours, such as the cochineal crimsons, instead of the more permanent madders, Baxter prints tend to fade on exposure to a strong light. To avoid destruction they should be stored in portfolios, rather than framed and hung on walls. But, as they lack decorative qualities and are usually small, this is no great disadvantage.

At the present day, when the tendency of the modern school is to avoid a superfluity of detail, and in lieu thereof to erect, as it were, a mere framework for the imagination of the spectator to fill in according to taste, or knowledge, Baxter's work must seem laboured and devoid of inspiration. His colour, too, has seldom a subtle quality and it is frequently deplorable. On the other hand, in some of the best of his portraits the ivory surface and general delicacy give them the appearance of fine miniatures. On these and on his "Coronation" and "Opening of Parliament" prints his reputation as an artist is most firmly based; but, in spite of his present popularity, it is by no means certain that in the far future his name will be remembered.





Artistic Tobacco Pipes

By Richard Quick

ARTISTIC pipes, used either for smoking tobacco, hemp, or coltsfoot, are found in all countries. In the present article I wish rather to bring before the reader those made by more or less savage or primitive people in different parts of the world.

As America is the home of the tobacco pipe, I will start there. In the Blackmore Museum at Salisbury there are some interesting stone pipes from the Ohio Mounds, which were found lying side by side with stone implements.

The immense antiquity of these is self-proven, since they have been excavated by men of the Stone Age, who were content to pipe away with the long-passed-away animals they depicted.

The designs, though sometimes very simple, may, on a pipe, be in the heads of animals, such as the racoon, bear, wolf, beaver, etc. For example, the animal carved on a pipe from the mouthpiece.

The illustration represents a carved Eskimo pipe. When the pipe is held in the hand, the animal of art and natural

history. Nos. 1 and 4 are carved from walrus tusk. No. 1 is decorated with a number of concentric circles. No. 4 has zigzag incised lines on each side of the stem, and on the top animals carved in the round. Nos. 2 and 3 are carved whale-bone. No. 2 is a very artistic pipe, next the bowl being two Polar bears standing on their hind legs; then follow three reindeer, a man kneeling, an Eskimo dog and two bears; and the sides of the stem are decorated with incised lines filled

with black. No. 3 is a very curious pipe, on which is carved a man in a sledge drawn by a reindeer, which is facing a walrus, at the back of which a second walrus is seen coming out of the water. These pipes are decorated with what may be termed "photographs," or pictures of actual representations of objects. Whale-hunting scenes are also found depicted. The bowls of these pipes, it will be noticed, are small, as tobacco is precious with the Eskimo. No. 5 is carved from a mammoth tusk, the mouthpiece being

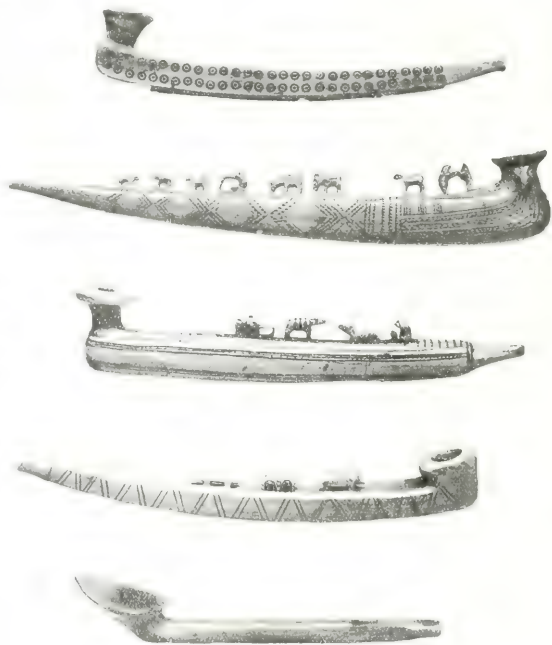


FIG. 1. FIG. 2. FIG. 3. FIG. 4. FIG. 5.

of wood. It was brought by Mr. Seeböhm from the valley of the river Lena, in East Siberia, so it may be classed with Arctic pipes.

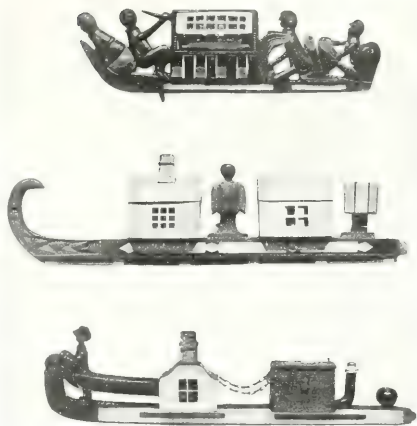
In No. ii. we have three very strange-looking specimens. They are what may be termed Noah's-Ark-like-looking pipes, with a rude house on each, the chimney forming the bowl of the pipe, and the stem the keel of the boat. The house in most cases has glass windows, and the boat (stem) is inlaid with bone. The upper one in the illustration is made entirely of slate. These pipes were, no doubt, the result of the natives having

seen a European trader at some time or other. The top one came from Vancouver Island, the other two from Sitka. They were collected (like all the other specimens shown) by Mr. W. Bragge, and at his death his famous collection of pipes was sold, the British Museum acquiring certain specimens, from which the whole of the illustrations to this article are taken, and which are now to be seen in the Ethnographical Gallery of the British Museum.

It will be noticed in the lower specimen that Noah appears to hold the helm.

The inhabitants of Vancouver Island form some very curious pipes out of solid blackstone, covering them with an infinity of grotesque images of figures, snakes, lizards, etc.; but they can hardly be called artistic.

It may be safely assumed



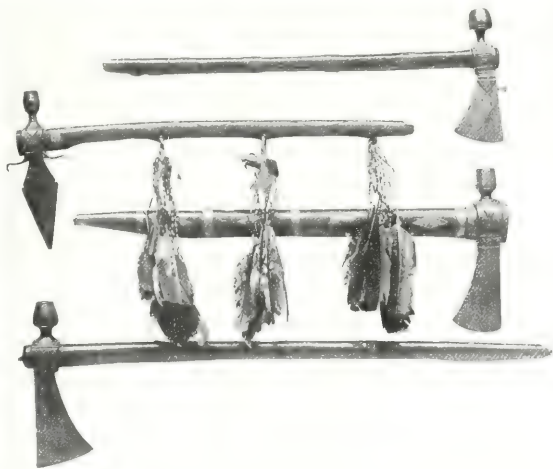
NO. II.—THREE FROM SITKA

The bowls and hatchets of those represented were made in this country, and used as barter with the Indians. They were much sought after and prized by them. The Indian often engraved the blades, or decorated the wooden stem with eagles' feathers, etc. The one in the illustration so ornamented belonged to Strong-bow, chief of the Seneca Indians, and is twenty inches long.

The third specimen belonged to a Shawnee chief,

who decorated the thick wooden stem with inlaid panels of silver. It will be noticed that the blades of the four pipes selected are different in design.

In South America some very interesting and curious pipes are found, as will be seen by examining the next illustration, No. iv. The centre group of three came from Paraguay. The bowls are made of "palo santo," or "holy wood,"



NO. III.—TOMAHAWK PIPES



FIG. IV. PIPES FROM MEAYALI AND PERU.

The first (top) one was formerly used by a chief. The ornamentation in each case is incised, the lines being filled with white. A roll of tobacco leaves is inserted in the bag and whilst a reed forms the mouthpiece. The two upright ones are from the river Meayali, Peru. They appear to be of all bowl and mouthpiece, and are of a plain and simple in design.

Now, if we turn to Africa, we shall find that pipes are made of nearly every material, and are full of variety. In the first place, the pipes are made of No. 1. The stems from Ashantee, and are all made of red clay, in various forms, and are filled with white, or a mixture of its

being ornamented with cross-lines, etc. The lower two possess globular bowls, the usual form. These are also ornamented with incised lines filled with white. In the centre of the group is a pipe rather remarkable in design for a native of Africa. It represents

a European padlock, a copy of some specimen seen by a native, who has been very faithful in his design, for he has not forgotten the rivets. The stem is similar to the others.

In No. vi. is represented a group of pipes from East Central Africa. The outer two on either side have earthenware bowls, with stems of wood and gourd mouthpieces. The stems are attached to the bowls by means of the skin of an antelope's leg put on when moist, which



FIG. V. PIPES FROM EAST CENTRAL AFRICA.

shrinks in drying, and so makes an airtight connection. The gourds in Nos. 1 and 4 are very fine. The latter forms the stem as well as the mouth-piece, and is 26 inches long. The central pipe is 34½ inches long, and is made entirely of wood, on the same principle as the wooden pipes of Europe. The Kaffir has no lathe in which he can turn the bowl, neither has he the drills with which the

European maker pierces the stem, nor even the delicate tools for giving it so neat a finish. He has scarcely any tools besides his assegai and his needle, yet with these rude implements he succeeds in making a very serviceable pipe. The main point in pipe-making amongst the Kaffirs is to be liberal as regards the size of the bowl. This is often larger than is the case with the great porcelain pipes of Germany. The stem of the last pipe is bound with iron wire, and is 31 inches long. The bowl of these pipes is generally of

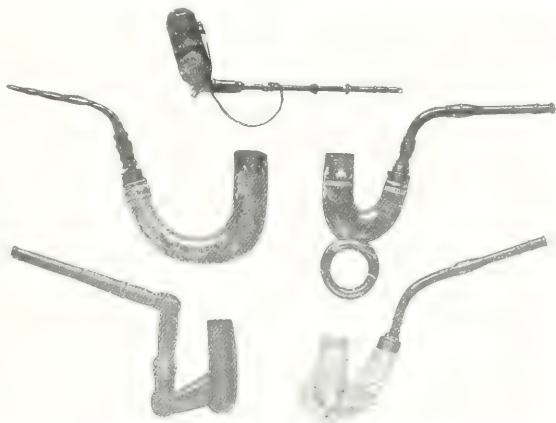
reddish clay, and is turned outside into a kind of pattern like that of frosted glass.

In No. vii. we have a group of Kaffir pipes, made mainly of serpentine. The top one has a green and white bowl with a silver chain, cap and stem, which is probably Dutch. The next has a green serpentine bowl, forming nearly a half-circle, with stem of horn. The third has a brown mottled serpentine bowl, curved

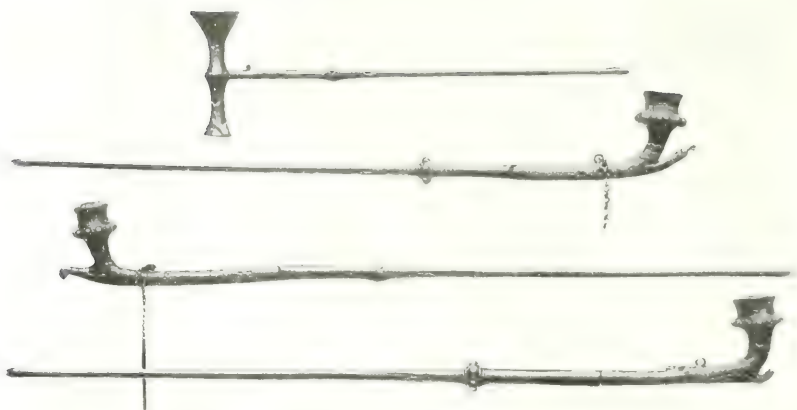
with finger-ring at the bottom, and carved from the solid. The fourth (on the left) is cut from a single piece of grey serpentine. The bowl, stem, and mouth-piece are at such different angles that each section of the stem is perforated independently, and the holes at the ends stopped. The last example in the group is a copy of a Dutch type with the stem hooked below the bowl, and made of a mottled serpentine, with horn mouth-piece. I am told the natives set a great value on this kind of pipe: in fact, the Kaffir



NO. VI. PIPES FROM EAST CENTRAL AFRICA



NO. VII. GROUP OF PIPES OF SERPENTINE



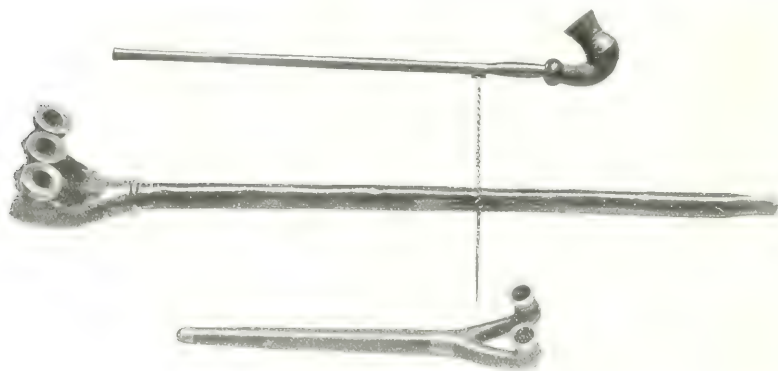
NO. VIII. — THE PIPE FROM SINGAPORE.

pipe. This affection seems to distinguish every smoker, no matter what his country may be. The Turk, for instance, has a pipe with a plain earthen bowl, but encrusts the stem with jewels, and forms the mouth-piece of the choicest and purest of amber. The German forms the bowls of the finest porcelain, and adorns them with his own coat of arms, or that of his country or some bosom friend, whilst the stem is decorated with silken cords and tassels of brilliant colours.

In No. viii. we have a group of brass pipes from the island of Sumatra. The bowl, and is chased out has a ring attached to it, a brass chain and pricker for cleaning out the bowl. The stems of the others are ornamented with curious interlaced

ornament and knobs in high relief. No. 3 in the group is quite complete. No. 4 is 33 inches long. They are all peculiar to this island. The top one is what is called "hammer-headed."

In No. ix. I have selected three curious pipes from the Caucasus, or Asiatic Russia. They are made of wood mounted with silver, and one has a silver chain and pricker. It will be noticed that two of the pipes have more than one bowl, viz., one has two and another three bowls to one stem. That is in order that the smoker may use different kinds or blends of tobacco at the same time, or he wishes to inhale three different kinds of tobacco at the same moment.



NO. IX. — THE PIPE FROM SINGAPORE.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (No. 1).

DEAR SIR, I should be greatly obliged if you would insert the enclosed likeness in your magazine, with a view to ascertaining the personality of the sitter, and the name of the painter. Has it been engraved?

I remain, yours truly, JOHN F. WHALE URE.

UNIDENTIFIED PORTRAIT (No. 2).

DEAR SIR,—I should be glad to know if any of your readers can identify the accompanying portrait of a bishop.

Yours faithfully, A. A. HUNTER.

PORTRAIT OF HORACE WALPOLE.

DEAR SIR,—The enclosed is said to be a portrait of Horace Walpole, but it differs so much from the accepted portraits, that it is very much open to doubt. Will you insert it as a query in THE CONNOISSEUR MAGAZINE? It may elicit some information. As a picture it is of undoubtedly good quality.

Yours truly,

GEO. CLULOW.

PAINTING BY MARTIN DE VOS.

DEAR SIR,—Would you please oblige by having photographic block made of Martin de Vos picture, and insert same in your column asking information regarding staves or batons in the hands of the Virgin and man in the landscape of same.



UNIDENTIFIED PORTRAIT (No. 1).

I would like to have the story or legend in connection with same. I would also like to know if any of your numerous and cultivated readers can give any clue as to the history of the picture.

Yours truly, JAMES GAHAN.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The unidentified portrait (No. 2) of page 276 of the August number of THE CONNOISSEUR MAGAZINE is that of the Princess Anne of Hanover, daughter of George II., and Princess Royal of England, who married Prince William IV. of Orange, Stadtholder, in 1734. She died in 1759.

The dress is scarlet brocade, and the ribbon in the cap is likewise scarlet. I do not know the painter's name. These portraits (duplicates often) were frequently copied from the original picture, and presented to friends or people whom these royalties wished to favour.

Yours sincerely, H. ELOUT DE SOETERGODDY.

UNIDENTIFIED

PORTRAITS

(Nos. 3, 4, AND 5).

DEAR SIR,—Will you be good enough to reproduce in your magazine the three photographs of portraits, as some of your readers may perhaps be able to enlighten me as to the identity of the subjects and probable artists. The large male portrait in the robes of the garter is most likely by Kneller, or perhaps Largillière, but it would not be difficult to identify, although I have hitherto not succeeded in discovering who it represents. The smaller portrait of a young man in



CHRISTOPHER COLUMBUS



GEORGE WASHINGTON



SCENE OF A GROUP OF PEOPLE IN A ROOM



UNFINISHED COPY OF NO. 1



UNFINISHED COPY OF NO. 2



UNIDENTIFIED PORTRAIT (NO. 3)

armour is somewhat in the style of Walker: but I have no idea as to the identity of the individual represented. The third is a portrait on panel of a lady wearing a ruff, and there, at the top left-hand corner, appears the inscription, "An. V. 1575," and in the top right-hand corner, "An' Dom 1617." I shall be very glad of any information that will assist me in establishing the identity of the persons represented.

I am, dear Sir, yours faithfully,

HAROLD W. COMPTON (Major).

P.S.—It has been suggested to me that the portrait is by the lady, by Mr. V. B.

UNIDENTIFIED PAINTING (No. 1).

DEAR SIR,—Will you kindly identify an oil painting for me, photograph enclosed.

Yours faithfully, L. G.

UNIDENTIFIED PAINTING (No. 2).

DEAR SIR,—I enclose you photograph of a painting presented to the Cyfarthfa Castle Museum and Art Gallery. I shall be glad if you can help me as to the identification of subject and artist. It appears to me to be like Morales' work—Spanish school.

Do you think the prone figure represents Christ, and the female figure with ointment the Magdalene?

Your esteemed assistance will oblige. I enclose coupon.

Faithfully yours, L. N. J. GILES

MINIATURE PAINTING SAMEL JED OF YIDD.

SIR,—I shall be much obliged if you will kindly let me know whether about the year 1784 there was



ARM CHAIR (temp. William and Mary)

In the collection of Messrs. Lanyon at Old Burlington Street, W



UNIDENTIFIED PAINTING (NO. 1)

a *miniature* portrait painted of the name of 'Jed' or 'Yeed'.

Yours truly,

(Mrs.) J. M. MELANCON.

THE CHRISTIAN NAME OF THE WIFE OF

JAMES IBBETSON.

SIR,—In reply to the enquiry as to the Christian

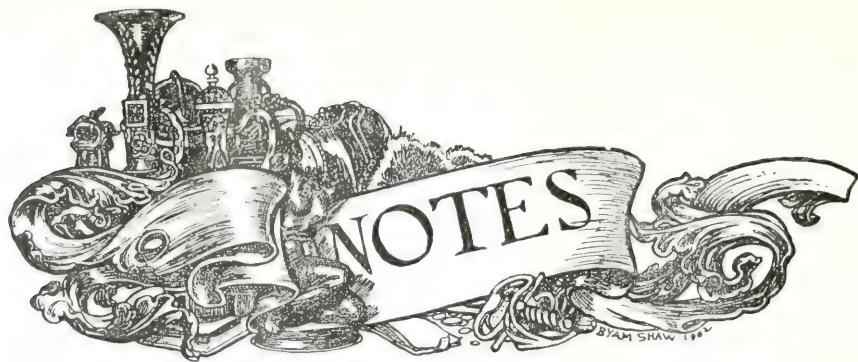
name of the wife of James Ibbetson of Ibbetson, contained in the September number of *THE CONNOISSEUR MAGAZINE*, I may say that the name of the lady was Elizabeth. I obtain this information from a manuscript pedigree of her family in my possession.

Yours, etc.,

E. BASIL LUTTON.



UNIDENTIFIED PAINTING (NO. 2)



The Repose in Egypt, painted about 1580 by Joachim Patinir, is on panel, and measures 18 in. by 24 in.

"The Repose
in Egypt"
By Joachim
Patinir

It came from a private collection in Naples, where so many fine Flemish pictures of the sixteenth century have been found. Patinir was the first

of the Flemings to make the landscape more important than its figures.

Pictures painted throughout by the master are rare,

as in the majority of cases he introduced himself to the landscape, and employed other painters for the rest, such as the Master of the Death of Mary, Quentin Matsys, Bernard van Orley, and Hieronymus Bosch.

The Holy Family is supposed to have lived in or near the village of Metarich (or Matarea) beyond the city of Heliopolis (or Hermopolis), and took up their residence in a grove of sycamores. Hence the



THE REPOSE IN EGYPT

BY JOACHIM PATINIR

importation by the Crusaders of the sycamore tree into Europe. The fountain sprung miraculously for the refreshment of the Holy Family. As they approached the city of Heliopolis in Egypt, a tree which grew before the gates of the city, and was regarded with great veneration as the seat (till then) of a heathen god, bowed down its branches at the approach of the Infant Christ. As the tree-god did obeisance in this

way, all the idols of Egypt followed suit, bent their bodies in obeisance, and thus through material causes broke into pieces as they fell to the ground.

Some four years ago the Virgin's tree at Metarieh fell, borne down by the weight of years. It is reported to be the original sycamore of the legend, or a scion of it. Pilgrims for centuries, and tourists for many years past, have visited it.

The soldiers in the distance ask the husbandman how long ago the Holy Family passed through. The answer was, "at the sowing of the corn"; but by a miracle it has sprung up in a night, and thus the soldiers are put off the scent. It will be noticed that



A MINIATURE SETTEE

the sowing is still in work, the field is still being harrowed, and birds are picking up the seed. In the mid-distance one sees a second Virgin and Child reposing under a tree, whilst on the extreme right the "Massacre of the Innocents" is suggested in a small group of figures.

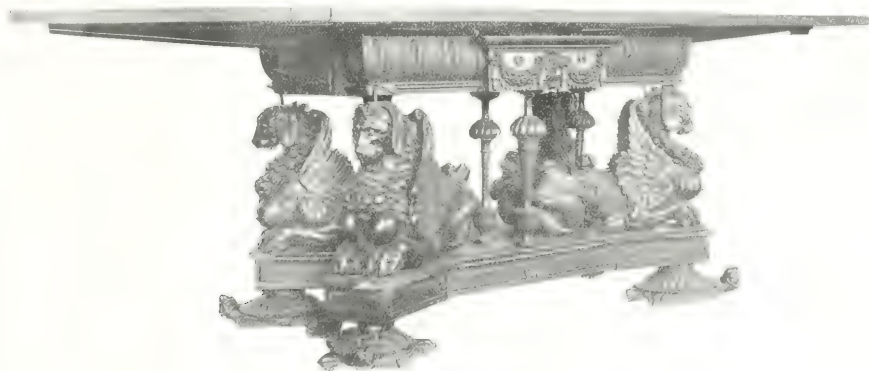
The picture was purchased by Messrs. Dowdeswell, who have recently sold it to a private American collector.

Collectors often confine their attention to small pieces of furniture. The children's chairs of the

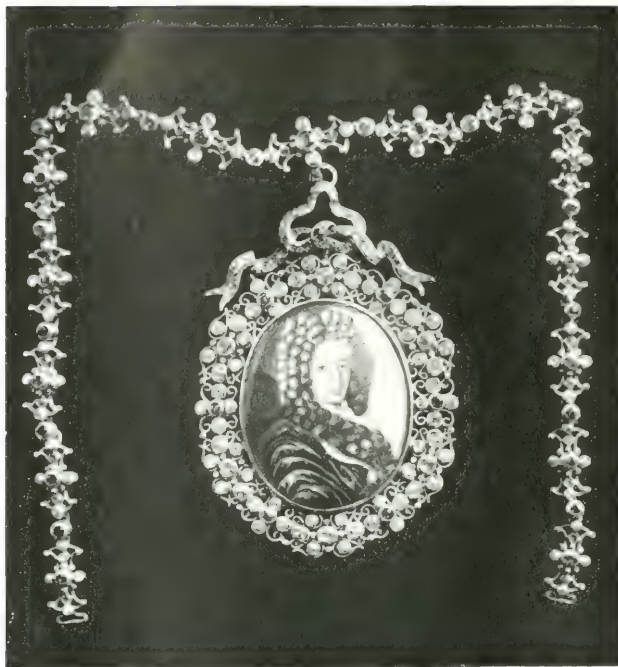
A Miniature Settee

Stuart period have become quite rare owing to the great demand for them by lovers of the lesser attempts of the cabinet-maker. In China a similar result has been created by collectors of toy sets of Bow and Low stool and other factories, and the miniature animals of Whieldon possess a fascination which is peculiarly their own.

The settee illustrated is only 4 ft. 6 in. in length, and belongs to the late eighteenth century. Although so diminutive a piece of furniture, it boasts of four



A MINIATURE TABLE



MINIATURE OF THE SON OF JAMES II.

in their cabriole form, and in the termination of the feet, which are a decorative adaptation of the well-known club-foot form. It is a piece quite unusual in character, and appeals at once to students of evolution in art.

There is a well-known drawing in the lines of a well-proportioned table. The national gate-leg table of Stuart days, of oak, being Walnut Table. The drawing of Hardwick is in sweet disarray, and the Delft sack bottle and glass of the lover and poet struggling with his rhymes. The drawing of a cabinet-maker to the French is nothing in sumptuousness to compare with French cabinet-makers of the *rococo* school, with swirling curves richly gilded, and massive supports in grandiose style. But under the earlier influence of Italy the French cabinet-maker could, and did, produce something of a restrained. Its ornament was strong, but at the same time kept well within bounds. Such as the fine walnut withdrawing table we illustrate, which is from the library at Hardwicke

Hall, illustrates this point. It has the mechanical device of extending leaves, which modern hands have copied. The four supporting griffins are not too massive, and the table has a touch almost of grotesque, poised as it is on four tortoises. But it is a fine example of the period of Henri IV., French late sixteenth century style.

For the miniature was "King over the water," as well as at the Court of St. James, is recalled by the interesting miniature of the son of James II., known in English official circles as the Elder Pretender, but styled by his adherents James III. of England and VIII. of Scotland. The miniature is painted on copper, and surrounded by diamonds, emeralds and rubies. It is said to have been brought to Scotland by Prince Charlie, probably during his venture in "forty-five," and given to one of his principal adherents. The names of two of these historic personages are mentioned as having been the recipients, but in no case can these be substantiated. The relic was bought at the sale of the Jacobite relics



PORTRAIT-MEDALLION OF JOHN PHILIP ELMERS

of the Stewarts of Dalguise, in company with a letter from Prince Charlie, which runs as follows:—

"April 15, 1766.

"I take very well of your compliment of condolence on the death of the King my Father: long acquainted with the merit of the late Major Nairne, and persuaded of your zealous attachment to my person and service. I shall wish to have it in my power to give you marks of the consideration I have for you.

"CHARLES, R."

The owner of the relic would be very glad if any reader of THE CONNOISSEUR MAGAZINE could throw further light on its history.

A Portrait-Medallion of John Philip Elers

COLLECTORS who have a *penchant* for the wonderful ware which the brothers Elers introduced into Staffordshire will be interested to see, for the first time, reproduced a Wedgwood portrait-medallion of John Philip Elers done in 1777. The illustration shows a

country gentleman of the period. The medallion is of

John Philip and David—came to this country, as did so many of their countrymen, in the latter part of the seventeenth century. Martin Elers, their father, had been Dutch ambassador to several European courts. John Philip, whose portrait we illustrate, was the godson of the Elector of Mentz, after whom he was named, and was held at the baptismal font by Queen Christina of Sweden.

These two brothers settled in Bradwell Wood, and



BRISTOL COIN MEDALLION

began to produce red ware which was on the same plane with Böttger's work of Meissen in the models of the old Chinese potters. There is no doubt that they jealously guarded their trade secrets. The old story, repeated in every popular book on china, that they employed idiots as workmen, has long been discredited. There is no doubt, however, that Twyford and John Astbury learned all they wanted to know of the methods of the Elers' factory by feigning a stupid indifference. Recent excavations have shown that the Elers had a sort of tubular telephone communicating underground where the approach of a visitor could be made known.

The introduction of metal dies for stamped ornament was the inauguration of a new era for Staffordshire. The red unglazed teapots of small dimensions, with sprigs of leaves formed by sticks as fine as maidenhair fern, were sold from ten to twenty-five shillings apiece by David Elers, who had a shop in the Poultry in Cheap-side. But it should be remembered that the Elers' pottery lasted only twenty years, from 1690 till 1710.

The medallion portrait was struck in 1777 by Josiah Wedgwood, in his celebrated series of jasper portrait-medallions of the world's great men.



OLD TOWNSTONE MINING HOUSE

The illustration is a factory work

The Widow sold her own milk in the Pump Lane market. Speaking of the milk she gave the Student the following information about the various uses of Milk in the country. Milk is used for making butter and cheese, and for making curries, and for drinking. The milk is also used for making white powder, which is used for painting. The milk is also used for making white powder, which is used for painting. The milk is also used for making white powder, which is used for painting.

Mr. Elers was the refining of our commonest clay by smelting it, and making it into tea and coffee ware in imitation of the Chinese, and porcelain by the same means, in plaster moulds and turning it on the inside upon lathes, and ornamenting it with the tea branch in relief, in imitation of Chinese medals and coins, and so forth. For the employment and value of the process we are indebted to the very ingenious Messrs. Elers, and I still gladly contribute to my power to honour their memories and transmit to posterity the knowledge of the obligations we owe to them."

This portrait-medallion, then,

[illegible]


Irish Gun Money

May number. I
presentation of a



stood a good chance of being committed to during the next 12 months. P. BENEY-LEROUX

WE give an illustration which will be of interest to collectors of Lowestoft china. No two identical patterns, the design on the Old Lowestoft Mixing-House was one identical to the Watford House, and was used for mixing the body of the old Lowestoft china. Mr. Luson, of Gunter Hall, an adjacent estate, discovered the clay



in 1750, and as part of his experiments he resorted to the established methods of a china factory at Lowestoft. The kilns were on the site of what is now the Crown Brewery, where the moulds and fragments were discovered a few years back. But the mixing of the clay was on the north shore, as shown in the photograph. Here

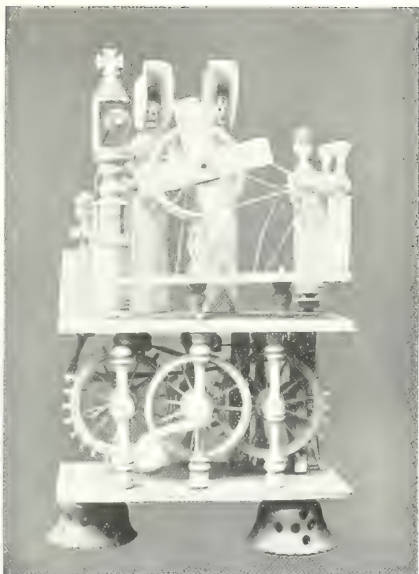


mysteries of Lowestoft ware originated, and the spring close by probably determined the owners to select this deserted spot for their labours, and its seclusion gave it an added safeguard from prying strangers.

THE portrait of a statuette of Shakespeare re-

produced
**Shakespeare
Statuette**

is in biscuit of Chelsea-Derby ware, and should be of some interest to readers of THE CONNOISSEUR MAGAZINE. The size of the statue is, height 14 in., 8 in. long by $4\frac{1}{2}$ in. wide. It has been in one family many years, and is considered a rare piece.



BONE SPINNING JENNY

I READ with great pleasure the article on this subject by Mr. Mabberley Phillips, which appeared in your May number, and the previous one on the same subject in the number for September, 1908, and I think the illustrations of the two objects in my collection of oddments here may interest your

**Straw Plaiting
and French
Prisoners' Work**

readers. The bone model of the "Spinning Jenny" has been in my family for nearly one hundred years, and, I believe, belonged to my great-grandmother, Mrs. Berney, of Worstead, Norfolk. It was made by the French



STRAW PLAITING

prisoners in the early

part of the last century, and is in perfect preservation, and in good working order. It is very similar to the one in No. iv. in Mr. Phillips's article, and when the handle is turned all the figures begin to move; the woman nearest the bell-pull rocks a baby (which is hidden in the photo behind the cross on the wheel) and sings.

The "straw" picture, of which I possess but a representation, is elaborately worked in colours, and the design is very pretty. I bought it some twenty years ago of a pawnbroker in Great Queen Street, London, for 108s. 4d. BEUNY-FIDELL.

LOVERS of miniatures are well favoured by fortune if they can procure a few hours to linger over the treasures of the Duke of Buccleuch, and together with one of the most collections of miniatures in the country are housed some remarkable pieces of furniture. Sumptuous specimens of the work of the princes

**A Remarkable
Writing-Table**

among cabinet-makers to come in the nation. They would sign and roomed. It is a noble and splendid work of long and short. It is a noble and splendid work of long and short. It is a noble and splendid work of long and short.

as editions de luxe bound in
black leather over cloth.
The first edition was published
in 1906.

The composition of white metal, a silver metal alloy, is that of an alloy of drawers surmounted by a crown, or a Boulle vase. The decorative quality of the metal is the reason for its combination with a dark background, upon which the engraving that gives a fine Boulle floral pattern in brass and silver. And precisely because of this is, in regard to its colour, the similarity of its proportions, and the reticent ornamentation for the school to which it belongs, one of the most remarkable pieces of private collection in this city.

The picture of the *Empress and Countess of Derby and their daughter Catherine*, afterwards *Marchioness of Dorset*, by Van Dyck, has already been described in "Current Art Notes" for August. Our illustration of it is taken from an excellent copy made some years ago by Mr. H. Weill, François Clouet, painter to the Court of France, during the reigns of the last four Valois kings, was of Flemish descent, a fact which reveals itself in the small civil naturalism of his pictures, as is shown in the portrait of *Elizabeth of Austria, wife of Charles IX of France*, now hanging in the Louvre, from which our illustration is reproduced. Our third illustration, taken from the beautiful portrait of *Elizabeth* of his two daughters, now in the Berlin Museum, is one of the most charming examples of Flemish art, and perhaps the finest work of this too little known contemporary of Van Dyck. The plate of the *Elizabeth* is taken from an engraving in colour by M. Borel, after F. B. Champaigne, published in 1857. It is a characteristic example of both painter and engraver. The reproduction of *Affection* has already

copies of the plate, that it has been thought advisable to include it as a decoration to the



J. F. MATHIAS, ALICE WHEELING, G. L. ALLEN

filled with a mixture to the part for binding. It is taken from the engraving by P. W. Tompkins, a pupil of Bartolozzi, which was made from a drawing by Mrs. John C. Conner and published in 1792.

In January last we were notified to call on the Secretary of the Interior, Mr. [redacted] and which was anxious to have been occupied on the occasion of a State visit of Queen Anne to one of her ministers.

By the courtesy of the same firm, we now show an attachment, one of a suit which matches the above. The purple and the gold velvets and the deep purples with which it is upholstered

give it that air of grandeur which, perhaps, the furniture of no other period can equal.

The stool itself did not have to be constructed from a design by Daniel Marot, but the question has been raised as to whether he was also responsible for the chairs which match it, as their shape is more usually associated with the fashions prevalent in the reign of Charles II. However, reference to Daniel Marot's own designs will show a chair of identically the same pattern as the one now illustrated.

Books Received

- [illegible]



LIKE most art exhibitions, held with open doors for all schools of thought in art, that of the Royal Society of

The Royal Society of British Artists

British Artists, who numbered and thirty-fourth to be exact—suffered from its want of homogeneity. The close juxtaposition of pictures, inspired by different ideals to attain varying aims, and having little in common in colour, technique, or feeling, inevitably prevents them from appearing to the best advantage. Every work is more or less an apparent contradiction to the sincerity of its neighbour; and the spectators' eyes and minds, confused by the sudden transitions, become too jaded to appreciate the set merits of the individual works.

The strongest feature of the exhibition was undoubtedly the landscapes. Sir Alfred East was well represented by his important picture of *An English Manor*, and four well-handled water-colours; the former work displayed

the President in a more virile mood than is customary with him, he having discarded his usual tonal harmonies for a direct contrast of shadow against strong sun-gleam. The picture was a well-studied and sincere piece of observation, true to nature, yet so composed as to present a finely balanced decorative effect. Purely decorative was Mr. Alfred Hartley's treatment of *The Glade*, though this too displayed thorough appreciation of nature. Mr. A. M. Foweraker was very happy in his luminous and atmospheric rendering of *Albi*. *The Swirling Waters* of a willow-fringed river formed the theme of Mr. Hely Smith's principal contribution, in which the currents and eddies of the stream, sweeping in great curves under the play of brilliant sunlight, were rendered with perfect truth. Though the distance in Mr. A. C. Gould's atmospheric *Valley of the Torridge* was well realized, the foreground was wanting in strength and interest. Mr. Hans Trier, in his powerful *Portal of the*



[illegible]

Of the figure subjects, undoubtedly the most striking was Mr. Joseph Simpson's *The White Room*, in which, now drawn on the canvas, a girl was depicted eating strawberries, backed by an enormous area of almost wholly unadorned white wall. The clearness of the picture was undeniable; the artist had attained wonderful quantity in his whites, and his composition of an almost composable object was masterly; but whether the labour expended on the production of such *tour de force* could not be better directed, is more than conceivable. Mr. Frank O. Salisbury's version of *The Call of Samuel* was a fine specimen, and was a very curious one, inasmuch as the subject was taken from the Bible. The story of the boy Samuel, as told in the *Scripture of 1 Sam. 3*, is a very simple one, and the artist has not been able to express the extraordinary incident into an effective scene, and the picture, as a whole, was rather weak. The artist has not been able to express the nature of the miracle, and the picture, as a whole, was rather weak.

The result of the formation of the Society of Portrait Painters, from the incorporation of the former Society of Painters in Water Colours, is a new organization, one that is not at all concerned with the 'middle' of the art world. The new

high. To maintain it is a by no means despicable feat : to do it appears to be a more or less of an impossible one. It is only by looking back that we can see how consistent and steady has been the progress of the art of portraiture. There were many pictures of the last century, which, to the eyes of the present age have been hailed as works of rare distinction : that this was not the case had to be proved by the gradual coming up in the quality of the portraits shown. The work of individual painters suffered in the case of Mr. John Lavery, by his former achievements, had not led us to expect from him work of exceptionally high quality, we should be more ready to praise for its technical excellence of his two portraits shown here ; but judged by the standard set by the best of his previous works they were lacking. The portrait of *Mrs. Ralph Petro* was hard, and the manner of the painting unimpassioned, while the general tone of the picture of *Rev. John Gifford Annesley* was so dark that, viewed a little at the distance, on a dull afternoon through the medium of the glass which protected it, only the face and hands of the sitter were visible. Though these were admirably painted they hardly compensated for the loss of the rest of the picture.

It is difficult to point out many coinciding features between the methods of Sir Lawrence Alma-Tadema and those of Mr. S. Melton Fisher, yet in a couple of their portraits each of the artists fell short of complete success for the same reason—a failure to invest the personality of his sitter with sufficient interest to make it predominate the picture. Mr. Fisher had, indeed, partly disarmed criticism in this respect by entitling his work *An Interior*. Viewed in the light of the title, it was worthy of high praise. The artist had given us a picture of a lady standing in front of a green-tiled fireplace, above which was ranged a row of three pictures. The figure was carefully posed, the direct frontal but adequately treated, the different textures, whether of the flesh, drapery or china, fully realised, and the colouration deftly harmonized and balanced; but one felt that the face of the lady had made no greater appeal to the artist's sympathies than did any of the accessories, and so instead of being the motive of the work, it was merely an ornament. In the portrait of *Miss Alice Fiddow's* father had offended in the same way, elaborating the accessories of his subject and not content with so much a portrait of them as it was of her, and the spectator's attention was distracted accordingly. One of the principal places of honour was given to Mr. Solomon J. Solomon's important group of his wife and children, called *Peppa's Portrait*. In this case the arrangement of the figures was very natural and unconstrained, the colouring somewhat more attractive than of the *Peppa's Portrait*, but the subject was less interesting. Here again the artist, like with



THE FINE ARTS

By M. DOW

And J. C. CURRIE

would have gained with a more simple background. In another portrait group, *The Violinist*, by Mr. W. Strang, representing the subject standing up directly facing the spectator, with a lady seated at a piano by his side, her head turned in the same direction, the artist had produced a strong direct piece of work, though the colouring was somewhat harsh. Mr. Arthur Hacker was very happy in his picture of Mr. Marion Spielmann, the well-known art critic—an excellent likeness—in which he had availed himself of an effect of artificial light to soften down the

usually crude contrast of the black and white of evening dress into a low-toned harmony in which brown and greys predominated. A dainty and pretty portrait of Mrs. Stanley Barrett was by Mr. Mouat Loudan, though both his work and that of Mr. Ellis Roberts would have gained considerably by the addition of greater virility. Mr. Harris Brown was represented by four works, all handled with considerable freedom. The portrait of Mrs. Michael Salaman was hardly earned sufficiently far, while in that of Mrs. Herbert Scott, a fine piece of brushwork, the subject was somewhat uncomfortably posed. Mr. Percy Bigland's *My Three Years' Old* was a charming rendering of one of the most fascinating periods of

childhood; the colouring was good, though a little spotty about the face, a fault which will probably disappear when the picture is a little toned with age. A strong masculine likeness of Mr. Dugald Clerk or Mr. Harold Speed, noteworthy for its grasp of character and the firm modelling of the head and hands, would have gained in effect if the details of the office furniture, by which the sitter was environed, had been kept in greater subordination. A clever "sketch portrait" from the same hand was noteworthy for its free handling and atmospheric quality. Mr. G. S. Watson's portrait of Master Michael Tisdall was expressed with great directness and a delightful quality of brushwork, which formed a pleasing contrast to the smooth surface finish and somewhat obvious prettiness of the Hon. John Collier's *Joyce* hanging near by. Decidedly one of the best portraits in the exhibition was that of Mr. J. Sampson by Mr. J. J. Shannon, a dignified and well-considered piece of work, easily and adequately expressed, and marked by the reticence of conspicuous things. Mr. J. H.

Lorrimer was hardly happy in his flesh-tones in his portrait of Mr. William Montgomery, nor was he seen to greater advantage in his other examples. A good, sympathetic likeness of Sir William Crookes was by Mr. E. A. Walton, a clever "study" by Richard Jack, while Messrs. Hugh G. Riviere, T. B. Kennington, John Bowie, and Maurice Greiffenhagen were all represented by pleasing works. A clever and characteristic likeness of the late Sir William Q. Orchardson by the late T. Graham was curiously reminiscent of the work

of the deceased President of the "Society of Portrait Painters" both in its handling and colour-scheme. Some of the smaller works were among the best things in the exhibition, notably Mr. Harris Brown's portrait of Captain Nevile Wilkinson, a breezy equestrian group by Mr. G. S. Watson, Mr. Blake Wigram's portrait of Mr. H. A. Oliver, and some clever crayons by Mr. Francis Dodd.

Turner through French Spectacles

It was the hen in Hans Andersen's fairy tale who assured the ugly duckling that he was no good because he could neither lay eggs nor swim. An honest critic according to her lights, the hen's conception of the essentials was limited by her upbringing

and environment. The moral to be drawn from the incident is applicable not only to poultry, but to the human species, more especially to art critics. The critic who can appreciate at their true value all the varying and often conflicting phases of art has never existed, or, at least, existed only in the person of the late M. Emile Michel. We have the distinguished French writer's own authority for this exception. In his preface to the *Great Masters of Landscape Painting*, he laments that he has "developed the faculty of admiring the most diverse styles, and of recognising talent whenever it is to be found. From this it would appear that the name of critic, as once assumed by John Ruskin fell on M. Michel's shoulders, though the latter would have it because that when his predecessor wore the garment it was not in working order. He writes of Ruskin, "On ne peut en dire qu'un mot de sa critique: il est . . . avec la plus vulgaire et l'intelligence la plus bornée." M. Michel may escape similar censure from future writers, but, under the guise of preface, he has not only said, but done.



CHARLES DAUBIGNY. THE STREAM AT VALMONDOIS.
(MRS. BYLES' COLLECTION.)

most of the best and talent only where it has already been so generally assumed. Nearly three hundred artists come within the scope of the volume; a good part of these are French, and a moiety of the remainder belong to the so-called Dutch School. Among the works of the characters an epitome of "great" may be regarded as hardly applicable to the majority. M. Michel is a safe and reliable guide; his criticisms are admirable—appreciative without being unduly eulogistic and always instructive and well informed. With the older schools of Italy, Spain, Belgium, and Germany he is equally at home; and finally, when coming among the more modern phases of art that one doubts the catholicity of his taste and wonders if there are not ugly examples of art whose talents have escaped his recognition. Thus, while M. Michel finds material for 125 pages of excellent matter in his survey of modern French landscape, that of the rest of the world is dismissed in three. Even in the "Benjamin's portion" given to his native country, artists are omitted who, if they did not attain the writer's standard, have, at least, exercised a wider and more profound influence on the modern painters' interpretation of nature than many who are included. Of the English School, Constable alone is singled out for special praise. He and Turner monopolize 32 of the 36 pages devoted to this section. A couple of pages suffice for Wilson and Gainsborough, fourteen lines for Crome and Barker of Bath, two for Ladbrooke, while Cotman, Vincent, and Stark are disposed of in nine words. With the exception of Millais, to whom a brief reference is given in the modern section, we have no other landscape artists of sufficient talent to come within the range of M. Michel's vision. He, however, consoles our wounded vanity by his praise of Constable, of whom he graciously allows that "perhaps he was not exactly an imitator of the French School." This is indeed con-

demned. Some people have thought that the boot was on the other foot, and that the modern French School was largely founded on Constable—a belief to which the account of Delacroix repudiating one of his most important pictures after seeing the English painter's work has already some credence; but to most of us the fact that the celebrated French critic acknowledged that "perhaps there is some merit in English landscape painting which that of our native France does not have them" is enough. On Turner, M. Michel's description is favourable, he allows to the work of the artist an earlier period "a certain assurance and boldness," and that "his line and indeed more his colorated contour, than his palette, might have been good poems." But Turner, according to M. Michel, went "into the East in 1819, when not beyond twenty years of age," and in 1825, with two companions, "went to the East for the first time, and remained for some years." The passage of time is like *Don Quixote's* Colchide, the "discovery" of Carthage, or a third voyage to the land of the Gorgons, an "absolute proof of his proportion." His impressionist themes did "not belong to the domain of painting," they were merely freaks like "the *combed*, *combed*, and *combed* of the *combed*."

Steam, or Speed, or bordering on madness like *Ulysses deifying Polyphemus*. The cause of the deterioration, the critic charitably suggests, was Turner's desire to scamp his work for "quick returns," and adduces as a proof of the artist's love for money a wholly incorrect account of his relations with his engravers. He tells as a convincing proof of the correctness of his criticisms, that "the fact that none of the continental galleries have as yet admitted Turner into their collections proves that the infatuation for him is not shared by foreign nations." This is a heavy indictment, but there are one or two obvious flaws in it. Turner loved money, but he loved his art more. If he had been anxious to sell his pictures, he would surely have essayed themes congenial to the public taste instead of producing works which the critics of his day could not understand, and which are even now only beginning to be appreciated; he also might have accepted the offer of £100,000 which was twice made for the contents of his studio; as it was, he was in the habit of buying up his own pictures whenever they appeared in the market. The neglect of the continental nations to secure his works arises more from a lack of taste than from want of appreciation. The richer Americans have been purchasing them for some time, and although the directors of the Louvre may hesitate to give the ten or fifteen thousand pounds necessary to secure a representative example, it is safe to say that if one was offered them they would gladly accept it. Perhaps, after all, M. Michel's sympathies were less catholic than he imagined; there may be phases of art which did not appeal to him and yet which possessed merits as great as those which commanded his admiration. Even allowing this, his book remains a valuable contribution to criticism, and what he understood he understood perfectly, and on these matters one could not wish to have had a more reliable or discriminating guide.

MR. F. G. BRITTON, whose book on *Old Clocks and Watches and their Makers* is a standard authority on the subject, is now engaged on a new edition of the work, and would be glad if any readers of THE CONNOISSEUR MAGAZINE could give him any additional particulars or corrections, so that they may be incorporated.

THE increasing interest taken by the Scandinavian nations in matters relating to art is instanced by the appeal of the Svenska Konst-samlare-föreningen (The Swedish Society of Art Collectors) of Stockholm to art collectors and dealers having in their possession paintings, engravings, or other antique objects of art of interest to Sweden to communicate with the Society. This latter is a strong and representative body, the directorate being presided over by Count A. Lewenhaupt, the Principal King-at-Arms for Sweden, assisted by Baron A. Lagerbyelke. Among the directors is the well-known artist, Professor Oscar Björck, whose work has attained a European reputation.



BOETHIUS—"DE CONSOLATIONE PHILOSOPHIE." LIOLO. STRASSBURG, JOHANN GRIENINGER, 1561.
(MR. P. M. BARNARD, TUNBRIDGE WELLS)

Booksellers' Catalogues

GATHERED about me are some scores of catalogues, the current issues of leading print, autograph, and second-hand book dealers throughout the United Kingdom. The last adjective I use in some trepidation and only because there is no other sufficiently elastic to include old and modern works, rare and costly editions worth their weight in gold, or cheap issues sold at half their published price

because a previous possessor has already dipped into their contents. In this instance, however, "second-hand" by no means implies second-rate; the scarcest books are generally, though by no means always, the oldest, and a volume which numbers its years by centuries must have had many owners even though they have handled it so gently as to leave its pages free from stain or blemish. The catalogues are strangely fascinating, even to those who, like myself, can cherish no thoughts of adding original first folios of Shakespeare or the like to their library, or who, perhaps, have no intention of making any purchases. They afford a better guide to the real trend of contemporary opinion than can be found elsewhere, for in them, by the simple criterion of the

price list, we may tell what celebrities—both living and dead—are rising in public esteem, and which are waning, what periods of history are being most studied, and what artist's works are now most appreciated. Yet the student who desires to accumulate knowledge in this way must already possess a foundation on which to build, and should be able to allow for the fortuitous incidents which may

make one edition of a book a costly rarity and a second, issued practically in the same style and period, almost worthless, or an autograph written under exceptional circumstances fetch a dozen times the price of one written by the same man under more prosaic conditions. Take the instance of the Duke of Wellington. Of the one thousand items contained in the autograph catalogue of Messrs. Maggs (100, Strand, W.C.), the "Iron Duke" is concerned in some half-dozen, which are variously priced from 10s. 6d. to £5 5s. od., the latter amount being allotted to an interesting seven-page letter written on May 28th, 1811, three weeks after he had defeated Massena at Fuentes de Onoro; yet five years ago a much shorter, and apparently less interesting letter,



FRENCH ENGRAVINGS. LA FONTAINE'S FAULT.
(MESSRS. MAGGS BROS.)

of the collection at Southey. The letter of the Duke of Devonshire, dated 1791, to Mr A. M. Broadley, in his newly-published *Chats on Autographs*, seems to have entered the Duke's mind in respect of those indited during the days immediately succeeding the battle of Waterloo. Perhaps the Duke, for those occasions, with the victor of the battle himself, for the same author tells us that he bought two of them, for £20 each, and immediately burnt them. No one, with his intense human vanities and frailties, has always been a more popular favourite than Wellington; he was, too, a less than a corresponding both of which circumstances tend to make his autograph the more valuable of the two. At present, that single memorandum which was bought for £2,000 looks the price of a piece of the autograph material; the next example of his autograph by Messrs. Parson's is due from £300 to £400 guinea, the last item being a page-and-a-half letter to Lady Hamilton. No one could mind it on to be a first-class treasure, always realise a far higher price than his ordinary correspondence, and a few years ago fetching over a thousand pounds.

Turning to the more important items in the catalogue, we find a series of letters emanating from the Stuart kings of England, beginning with James I. and ending with the second of Henry IV., which, bound up with other contemporary correspondence and documents, may be purchased for £420, while a series of thirty-three impudenced letters by Arthur Hallam, the hero of France's *La Mémorial*, are priced at £50 less. One would wish to linger over some of the other items in this voluminous catalogue, which seems to include examples representative of most of the distinguished personages in history, literature, science and art, the latter furnishing many of the lower priced items, a letter of Birket Foster being obtainable for as little as 8s., but the prodigious number of other catalogues awaiting attention forbids the luxury. Messrs. Maggs themselves have contributed not a little to the pile. They have separate issues for engravings connected with America, for engravings of general interest, for topography, for engraved portraits, fancy subjects, and sporting prints, for old-time literature, for books on art, and for rare books and fine bindings. These each contain from 250 to 2,287 items, and include such notable treasures as an illuminated psalter made for Charles VII. of France, priced at £500, and a *Libro de Shalok* of the 16th century, two original manuscript by Savonarola of the 15th century, and a 16th-century manuscript by Mercurio for 40s., and a 16th-century *Chanson* of 1515, and Southey's *Minerva*, a 16th-century manuscript. For collectors of first editions, however, the prices are prohibitive, there are many interesting volumes, some of which are well worth a look at. The Duke's collection of printed books, to be in the hands of a collector, ranging from Albert Durer to D. V. Adams, and from Lane, Smith, and including many fine examples of the leading eighteenth-century engravers, and a set of eleven plates from a few folios for £200 and upwards.

There is a set of three letters of Churchill to the Duke of Devonshire, and a set of three letters of Mr. Robert Quinich to, Gratton

Street, W., is a handsomely got up volume enriched by numerous illustrations. Its contents are worthy of their setting, for though there are some items of 8s. and under, those rising into three figures appear the more numerous. Probably private outside the more important public libraries could a richer collection of illuminated missals, psalters, and books of hours be found than now supposed in Mr. Quinich's stock. These include many of the finest specimens of the illuminator's art executed in the days when a book was a more valued possession than a man, and printed and worked with such other to secure the service of the most outstanding craftsmen to add to the treasures of their libraries. Thus the *Savoy Book of Hours*, illuminated by an artist of the East Anglian school about 1330-40, may, allowing for the difference in the value of money, have cost its original purchaser more than the £50 now asked for it. The book may have been the one with the *Book of Hours*, dated 1465, given to George Podrebas, the Utraquist King of Bohemia, by his second wife Johanna, for which 500 guineas is asked, the *Stourton Psalter*, priced at the same amount, or the *Wearham Psalter*, which will cost its next purchaser £75.

These, however, are only samples of the five hundred and odd works described in the catalogue. Many others are of equal importance, while others again are priced so inexpensively as to suit collectors of the most moderate ideas. A second catalogue issued by the same firm contains a list of nearly 9,000 "rare and valuable books, autograph documents and letters," classified under twenty-six headings. There is here a sufficient variety to suit all tastes and purses, the prices ranging from a couple of shillings to £150.

Messrs. E. Parsons & Sons (45, Brompton Road) contribute a couple of interesting catalogues, the first describing 2,500 engraved portraits, the majority of which are mezzotints. The firm chiefly caters for the needs of the smaller collectors who like to buy the characteristic works of good men without being willing to pay the large prices demanded for their rarest examples. Many of the subjects are admirably adapted for extra illustrating. The list of books issued from the same house is especially rich in illustrated works like Houbraeken's and Lodge's portraits, Nash's mansions and volumes bearing on the fine arts.

A catalogue of recent additions to their stock issued by Messrs. John & Edward Bumpus, Ltd. (280, Oxford Street). A slender but delightfully got up volume it is, and the contents are consistent with its appearance. A few shillings might purchase some of the individual items, but the large majority run into pounds. Many are the first editions commemorated, the eighteenth and nineteenth century writers and illustrators being well represented. Among the more noteworthy items is a fine copy of *The Cheapest Works of Shakespeare*, on large paper, with the engravings all in the first state, which is priced at £135. Most of these volumes containing proof impressions have been cut up, as the fine proof plates, especially the fine series by Goussier, are much sought after by collectors.

Booksellers' Catalogues

The London booksellers in general are so numerous and so prolific in their catalogues that the space allotted to their consideration will suffice for only the barest mention of the latter, except when the wares described are of a special nature. Among these exceptions must certainly be included the lists of Messrs. James Rimell & Son. That devoted to engravings is exceptionally rich in naval and military plates. Like Messrs. Parsons, Messrs. Rimell cater for the extra illustrator

Messrs. Bailey Brothers (62, Newington Butts), a catalogue in many parts; the bulkiest is that allotted to British Topography, which records about 3,500 volumes, its contents relating to all parts of the United Kingdom. Another part contains a good selection of art works; but, indeed, most subjects from Archaeology to Women's Rights seem well represented. Catalogues of general interest are issued by Messrs. Thomas Baker (22, Newman Street, G. H. Brown (11, 13, 15, 17, 19, Regent

To Emma B. —
an
Acrostic

Emma, eldest of your Name,
Nestled trusting in her God,
Midst the red hot plough-shares trod,
And unscor'd, preserved her fame.

By that test if you were tried,
Holy flames might be defied;
'Though devouring fire's a glutton,
Through the trial you might go
"On the light fantastic toe,"
'Nor for plough-shares care a Bliton'

Chas Lamb

LAMB (CHARLES) ORIGINAL HOLOGRAPH UNPUBLISHED ACROSTIC
(MESSRS. W. HEFNER AND SONS, CAMBRIDGE)

as well as the collector. In their book catalogue one of the most interesting items is George William Reid's own copy of his *Descriptive Catalogue of the Works of George Cruickshank*, containing a large number of manuscript alterations and additions by the author, and further extensive notes by Mr. E. Trueman; it also includes several extra illustrated works, and many first editions.

The Clearance Catalogue of Messrs. Sotheran (140, Strand, and 43, Piccadilly) contains 6,000 items. These are very varied; the majority consist of good editions of those standard works which are the backbone of every working library; but there are also many volumes for the collector; early sixteenth century versions of the English Bible, a set of first editions of Dickens, and several finely extra illustrated works of an elaborate nature. In the catalogue of Messrs. Andrews & Co. (8, Red Lion Passage) there is the curious item of a *Panorama of the Thames*, 12 inches wide and 65 feet long. Bickers and Son, Ltd. (Leicester Square) issue a slender booklet;

some fine modern art books are enumerated in this, John Buchanan (49, Great Queen Street), and C. H. Buckland (139, Knightsbridge). That of Mr. L. C. Braun (17, Denmark Street), besides general items, lists a good selection of engraved portraits and views, and that of Messrs. Bull & Ansell (34 and 35, Holborn Street) a number of works in black letter. Mr. F. C. Carter (13, Campsbourne Road, Hornsey) specializes in various directions, Americana, Australasia, India, and ancient manuscripts and deeds being among the subjects. Among the items of special interest are the marriage settlement of Oliver Cromwell's uncle and a number of unpublished letters referring to Gibbon the historian. Messrs. Cawthorn and Hutt's list (24, Cockspur Street) is of surplus copies from their library, and that of Messrs. Day Ltd. (96, Mount Street) is of the same character. Of a general utilitarian nature are the catalogues received from Messrs. Alfred F. Crudge (112, Green Lanes), Henry Davey (4, Minories), and Bertram Dobell (27 and 51, Charing Cross Road); the latter also

... a fair sprinkling of first editions and early works. Messrs. R. D. Dickinson (10, Long, Pall Mall), street and post office in the same direction, and their address is home, he will be glad to send out of all countries, and to send out of all countries, at moderate rates. Mr. Francis Edwards sends an interesting catalogue of first editions, which of necessity are rather more than his other works are selected. Among the latter is a copy of Spenser's *History and Description of the Plant*, printed at 1600. Another drawn from the same series is devoted to wood, leading to the Plant, varying in price from 1 to 100. Theology, the theme of the catalogue of Messrs. Ellis & Keene (9, Ray Street, Roman Catholic), being well in evidence. The catalogues of Mr. R. S. Frampton (10, Marriot Road, Tottenham Park), are almost wholly devoted to science and natural history. Mr. Henry Gray (1, Churchfield Road, East Acton), sends half a dozen catalogues, each devoted to a specialty; thus one is confined to *Parish Registers*, a most useful and representative series, others to family histories and genealogies, to coloured topographical views, to modern portraits and to Canada, a varied selection of theological literature, largely Roman Catholic, and The Church in its nature, and of works on occult science. The latter subject and Freemasonry form the themes of the nine hundred and odd works enumerated in one of the lists sent by Mr. Frank Hollings (7, Great Turnstile, Holborn). There are many curious volumes among these. A second catalogue also issued by him, containing a number of first editions, is of general interest. This latter term would also describe the issues of Messrs. Hosack & Son (Hill Street, Richmond), James Irvine (17, Minora Street, Fulham), Jeffrey & Co. (115A, City Road), E. Joseph (35A, Charing Cross Road), and J. Jacobs (149, Edgware Road). Law books are the subject of the catalogue of the Kelly Law Book Company (57, Carey Street). A good selection of inexpensive modern art books is included in the lists of Messrs. Lamley & Co. (Exhibition Road, South Kensington). Mr. Robert McCaskie (27, Marylebone Lane) catalogues a number of inexpensive prints, besides a varied selection of books. A few noteworthy items, as well as the ordinary book-keeping, are set forth in the catalogue of Messrs. A. Maurice & Co. (23, Bedford Street). Eight hundred and fifteen items concerning China and the adjacent countries are set forth in the catalogue of Mr. Eugene L. Morice; the collection is largely confined to works dealing with the country's history, language, and topography of the country, and the records of travellers, the last named section is especially well represented; but there are also a number of volumes on the arts of China and Japan. General catalogues are sent by Mr. J. Newell & Co. (14, The Arcade, South Kensington Station) and Mr. Arthur Reader (58, Charing Cross Road). Three miscellaneous catalogues come from Mr. John C. Reader (10, St. James's Place). A collection of early printing, choice French illustrated books, and in foreign works generally. Lovers of poetry should certainly apply for the catalogue of Messrs. Pickering

and Chatto (69, Hatmarket), in which about two thousand volumes belong to the class of Literature or of Art. Many scarce and valuable books are included, first editions, and early works; but there is also a wealth of minor poetry, of ballads, and chapbooks, and of political satires, which, though inexpensively priced, are usually most difficult to obtain. The catalogue of Messrs. Reeves (83, Charing Cross Road), deals exclusively with *Musical and Musical Literature*, a good collection is enumerated, including some rare and interesting items; that of Mr. John Sackfield (309, Clapham Road), of general interest, worth half the entries in this referring to books of the eighteenth and early nineteenth centuries. A somewhat similar criticism would suffice for the catalogue of Mr. Charles F. Sawyer (24, New Oxford Street), which, however, richer in source books, and contains a number of first editions and a good selection of Americana; an interesting item is a copy of Mr. Good Thompson's *Life at Paris*, extra illustrated with original drawings by the artist. Messrs. W. H. Smith & Son's voluminous catalogues consist chiefly of works taken out of circulation from their libraries, but they also include many scarce and out of print items, which scarcely come within this category. Though included among the London firms, Messrs. Smith, by reason of their numerous branches all over the country, cater direct for the principal provincial towns. The prices of the items enumerated range from a few pence to fifty guineas. Mr. A. Russell (28, Henrietta Street) sends some good catalogues of engravings, itemising extensive selections of portraits, views of Middlesex and the London parishes, and topographical plates generally. His list of volumes chiefly referring to English history, and dating from the sixteenth century to the nineteenth, contains a number of rarities, scarce pamphlets and broadsides being well represented. Catalogues have also been received from Mr. Thomas Thorpe (93, St. Martin's Lane), Messrs. Wilford Bros. (6, New Oxford Street), and Mr. George Winter (52, Charing Cross Road), which are of general appeal. Messrs. Wildie & Sons (Lincoln's Inn Archway) send several of modern law books and reports, while a couple of interesting catalogues from Messrs. Luzac & Co. (36, Great Russell Street), containing nearly 5000 items, offer a fine selection of works dealing with the history, zoography, and languages of the near and farther East, India, Central Asia, and Africa.

Turning to the provinces, Mr. H. W. Ball has a useful catalogue of 1200 items, and two supplements in which topographical, county histories, and chap books are well represented. Bath possesses two firms who issue catalogues—Mr. George Gregory (The Imperial Book Store), who has a remarkably varied collection of theological works, which constitute the bulk of the 4,500 items enumerated, and Messrs. B. & J. F. Meehan (32, Gay Street), whose catalogue of old books is of more general utility. Mr. Edwyne May has a fair selection of modern art books included in his two catalogues, some of which are very moderately priced. Birmingham has always been a great book centre, and the firms belonging to the great Midland



QUEEN ANNE INTERIOR, WITH REINTEGRATED CHAIRS
CARVED OFF BY MARY CHURCH





CITY OF NEW YORK

BY J. CARWITAN

(MESSRS. MAGGS BROS.)

city are prolific in their issues. Mr. Edward Baker (14 and 16, John Bright Street) has a catalogue of nearly 3,000 items, and several small ones very varied in their range, and including many works not easily procurable. Messrs. Wm. Brough & Sons (312 and 313, Broad Street) send half a dozen catalogues, chiefly of modern works, which include many items of special interest to the connoisseur. The catalogue of Mr. William Downing (5, Temple Row) is a dainty, clearly printed booklet, especially rich in high-class art books at moderate prices. Other firms sending catalogues are Mr. A. J. Featherstone (84, Hill Street), Messrs. Holland Brothers (21, John Bright Street), Mr. David Mort (52 and 53, Market Hall), Mr. A. D. Woodhouse (35, John Bright Street), and Mr. James Wilson (41, Bull Street); the last-named has a good selection of books bearing on pottery, pewter, and Sheffield plate. Bristol has four representatives:—Messrs. James Fawn & Son (Queen's Road), whose catalogue is of general interest; Messrs. William George's

Sons (Old England, who specialise on genealogy and topography, Americana, the army and navy, and old and curious books; Mr. Wm. Hitchman (3, Queen's Row); and Mr. Walter Nield (29, Bath Street). Mr. James Thorpe (53, Ship Street, Brighton) has a fair general list. Messrs. Lupton Brothers (38 and 40, Manchester Road, and Market Hall, Bunbury) issue a series of well-arranged catalogues, averaging about 1,000 items in each, whose headings are too numerous to specify. Among the special features are natural history and topography, that of Derbyshire and Yorkshire being well represented.

Cambridge, as becomes a university city, is well supplied with book-shops. Messrs. Deighton, Bell & Co. issue a clearly printed catalogue of nearly 1,000 items, the majority of which belong to theological, classical, and scientific literature; a number of fine modern art books in the best editions are also included, such as Sir Walter Armstrong's *Raebrun*, *Reynolds*, and *Turner*, and



THE RECRUIT FROM ROWLANDSON'S "DANCE OF DEATH"

(MESSRS. H. YOUNG & SONS, LONDON)

Dr. Williamson's *Portrait Miniatures*. A word of praise is due to the publishers, Messrs. Galloway & Porter, of Mr. W. Hutton & Sons, Ltd., of the same city, the illustrated one of *Interesting Books, Prints, and Portraits in the Library*, as being the best example of the leading London firms. Some interesting items are enumerated in the illustrated catalogue of London, Scott, Symonds, & Co., and the other well-known works, and a number of interesting references. A good catalogue of 2,350 items from the same firm is of general interest, and is not out of the way of a collector's notice, and a full catalogue of general interest is to be obtained, too, in literature, and works of a scientific nature; also, that they comprise a selection from the surplus among provincial booksellers. Messrs. Galloway & Porter, of Cambridge, also are a catalogue. It is not that all three of these firms do not trouble to print any address on their catalogues, an oversight which cannot be urged against Mr. Philip Johnson, of London Street; he will print a catalogue of 3,300 items, containing a list of works chiefly of a scholastic nature.

On Chesham-street, W & B. Norton, 17, Chesham-street and Mr. H. Rawlings (20, Pittville Street) both issue catalogues, the latter being perhaps the stronger of the two in art and architecture. Mr. N. Massey (84, Patrick Street, Cork) has an interesting catalogue of 2,600 works relating to Ireland, which includes a number of curious and scarce volumes. Messrs. Hanna & Neale (18, Nassau Street, Dublin) issue a similar catalogue, not so extensive, but better arranged and printed. They have also several catalogues of general interest, the basis of which include an extensive collection of Wordsworthiana and a number of early editions of Goldsmith. The catalogue of Messrs. Sealy, Briers & Walker (86, Abbey Street, Dublin) is confined to their own publications, which include some of the latest phases of Irish literature.

Lidborough apparently possesses no other than the number of its book-shops, for quite a prolific literature issues from them. Mr. Andrew Ellis holds two current catalogues describing about 3,000 volumes, one devoted to ecclesiastical works, and the second of a general nature, more especially strong in local and family histories. Mr. William Brown (5, Castle Street) enumerates over 700 items in a well-printed catalogue, which include a fine series of the family histories prepared by S. W. Giam Fawcett, Esq., and containing the other interesting books relating to South Devon. The catalogue of Mr. Walter Boscawen's contains some 600 titles of works generally rare; that of Mr. John Grant's consists of geographical works, while those issued by Mr. John Grant (34, George IV. Bridge) are chiefly, but not wholly, confined to new remainders, the most recent, consisting of a few new editions.

The principal antiquarian trade is carried on by Messrs. Thomas W. and Dudley at George IV. Bridge, and by Messrs. James and Thomas Phillips under W. Macphail, 10, St. Giles' Street, Mr. Thomas Smith, 18, St. Michael's Place, and Mr. J. H. Smith, 19, St. Michael's Place. There are also



HEURES A L'USAGE DE COMMEÇANS, PRODUIT PAR VOSTRE 2016 DES. 1. 1. 1.
(MR. GERNARD GUARICH)

hunting, shooting, and natural history, and a few valuable early editions, such as Shakespeare's fourth folio, priced at £95, and the first edition of *The Nuremberg Chronicle*, priced at £22. Among other items included is Miss Ellen Terry's copy of *Charles Herbert*, priced by the Kelmescott Press, a very finely bound example, for which £65 is asked. Messrs. Henry Young issue a monthly catalogue, illustrated. The one for September is of a very varied nature. First editions are well in evidence, including a number of the issues of Blake, Cruikshank, Dickens, and Rowlandson. There are also some good examples of binding, and a number of the Kelmescott issues. Among other interesting items in the catalogue of Mr. W. M. Murphy (79, Renshaw Street) is Ireland's *Shakespeare Papers*, a scarce volume, which contains Ireland's forgeries and his replies to Malone's criticisms. The book was suppressed when the origin of the forgeries was discovered, most of the volumes already

printed burnt, and the copper plates from which the illustrations were taken destroyed.

Manchester, like its rival city, is not very prolific in the number of its book catalogues. Mr. P. M. Barnard of 85, Bridge Street) sends two, both of which are of a specialistic nature. One is devoted to a list of tracts, chiefly of a historical nature, and the other contains many interesting old broadsides and ballads. The bulk of these belong to the sixteenth and seventeenth centuries, but there are also a few of more recent date. A second catalogue enumerates some 500 volumes of French history and literature or relating thereto. In this and the other already mentioned there are described many scarce and curious works, which, at the moderate prices asked, are worthy of the attention of the collector. The catalogues of Messrs. W. N. Lockhart & Co. are issued monthly. The bulk of the items they contain refer to modern works, among which are a number of

those—landscapes, medals, medals, medals, and other books which no serious collector can dispense with. There is a long selection of engravings, pictures, and a few other works, and the list is too long to read. Other catalogues are sent by Mr. C. P. Poynder, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Several Newcastle firms issue catalogues. That of Messrs. Browne & Browne (103, Grey Street) contains a few American and antiquarian rarities, besides works of general interest. The most important item in the catalogue of Messrs. Mawson, Smith & Morgan, Ltd., is a copy of *The Thames and its Tributaries*, by Charles Mackay, extended to seven volumes by the insertion of twelve hundred extra illustrations, including many rare engravings and examples of early English colour printing. Several costly works on natural history, like Gould's *Birds of Great Britain* and Dresser and Sharpe's *History of the Birds of Europe*, are also included, while there are many volumes of general interest, including a number of first editions of Cruikshank, Dickens, and other nineteenth-century writers. Mr. Robert D. Steedman (41, Hazelwood Avenue) sends an interesting catalogue of scarce and valuable books. From Norwich Mr. W. Hunt (14, Oxford Hill) sends several lists, which are strong in works on local topography and art.

Oxford, from the book-lover's point of view, is hardly such a literary centre as the rival university city. Mr. B. H. Blackwell (50 and 51, Broad Street) sends a catalogue containing some 2,000 items of topographical interest, of which nearly 400 refer to Oxford; some sixteenth-century books and early railway guides are enumerated; a second catalogue from the same house is devoted to antiquarian works; those of Messrs. H. G. Gadney (2 and 3, Turl Street) and Joseph Thornton and Son (11, Beccles Street) are more general in their scope.

It would be thought that naval works should be an important feature in the catalogues emanating from Plymouth and Portsmouth, but in neither those of Mr. W. J. Butland (2, Tavistock Road), of the former town, nor in the one issued by Mr. W. H. Long (120, High Street), Portsmouth, are they much in evidence. Mr. Butland's strongest section is of books of travel, while Mr. Long specialises chiefly in first editions. Messrs. Allsup & Stanley (63, Fishergate, Preston), in their catalogue of over 120 items of varied interest, have a good

selection of Americana. Topography and natural history are perhaps the strongest features of the catalogue issued by Mr. G. A. Poynder (96, Broad Street, Reading). Mr. Thomas Thorpe (4, Broad Street) is prolific in his issues, though his catalogues are not of a periodical rather than a specialist nature. The reasonable price of the books enumerated rather than their rarity is their great attraction, yet of the many thousand items there are a large number which should appeal to the professed collector, and many more standard works—which should prove welcome to those who form their libraries for utilitarian purposes. Other catalogues received are from Mr. Goronwy Williams (Ye Olde Booke Stores, Ruthin, rich in early works in Welsh, and Mr. D. S. Wrycroft, St. Neots).

From Tunbridge Wells Mr. P. M. Barnard, M.A., 100, Dudley Road, sends a long array of well-printed, scholarly catalogues, some of which are well illustrated, dealing with such rarities as illuminated missals and psalters, early printed works and English books of the Tudor and earlier periods, besides many highly specialised leaflets. One of the latter 200 items is devoted to book catalogues, another to works on Scandinavia, and a third to sixteenth and seventeenth century divines and controversialists. In catalogues so rich in interesting items it is almost impossible to mention any individually; they range in value from a few shillings to close upon a hundred pounds, and comprise a variety of specimens that would be welcome to the library of the most exacting collector. A useful catalogue of general interest is also sent by Mr. R. Hall, of Chapel Place.

Thames Ditton is represented by a catalogue of Mr. Frederick R. Jones, High Street, while from Tunbridge comes a list of books on Cornwall, some of them rare, offered for sale by Mr. Joseph Pollard. Messrs. Andrew Iredale & Sons, of Torquay, contribute a couple of well-printed catalogues of more than average interest, in which there is a fair selection of works bearing on local topography and interest. Messrs. H. M. Gilbert & Son (19, The Square, Winchester) catalogue a portion of the library of the late Canon Valpy, chiefly of a theological nature, and also send a general list; another is sent by Mr. H. Start, 28, Dudley Street, Wolverhampton; while the two catalogues of Mr. Frank Grove, Bank Street, Wrexham, contain, among other numerous items, a good selection of works relating to Wales. The covers of the latter are decorated with an effective original design by Mr. Noel Dew, of Bangor, which attests a welcome contrast to closely printed covers, generally affected in the smaller provincial towns.





Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Edward VII. £5 and £2.—A2,753 (Bexhill).—These coins fetch only a small premium on their face value. The value of the Waterloo medals varies according to the regiment and rank of recipient, and the condition. Medals of some regiments are scarcer and more sought for than others.

Leeds Black-Ware Medallion.—A2,821 (Manchester).—These black medallions in imitation of Wedgwood, marked *Leeds Pottery*, are somewhat uncommon, and are worth about £1 to each.

"The Feathered Tribes of the British Isles," 2 vols., 3rd edit., 1841.—A2,864 (Crewkerne).—The value of your book is about 10s.

Derby Figure, etc.—A2,866 (Wells).—Your china is evidently modern. The Derby figure, made since 1877, is a copy of an old model, and being in white would only fetch about £1. The vase (No. vi.) also appears to be modern Derby, and is worth about 15s. The miniature figures are of little value.

Porcelain Table.—A2,876 (A-hton).—The table you describe is evidently modern, as it bears no resemblance to one on the faience of Lille. It is doubtless of Paris make, and its value as a piece of modern decoration is about £1 to £2.

French Porcelain Dessert Service.—A2,889 (Lincoln).—Although your dessert service is doubtless of French manufacture, it is not from the famous Sèvres factory. The service, so judge by your description, was made probably between 1852 and 1870, and the pieces are, consequently, of little value.

of the early Sevres, though not very clear. The Sevres used the letters of the alphabet inside two interlaced capital L's, to denote the years of manufacture, the L's repeating the same double—thus, AA, BB, etc. The mark LF is that of an artist of the early period, and, being so, therefore, should be outside the double L.

Dinner Service.—A2,940 (Staindrop).—It is not stated in your enquiry, but judging by the photograph we suppose that your dish is printed in dark blue. Several of the Staffordshire dinner-plates mentioned in this enquiry with designs copied from ancient Greek vases. This is by no means unique or even uncommon. The service is very likely by Messrs. Rogers, who have two factories of L., but serve in both equally. Individual pieces are not particularly valuable, but collectors are now turning their attention to the Staffordshire ware, and it is rising in value.

Delft Vases.—A2,970 (Theale).—The vases of which you send coloured sketch are probably modern, but we can only judge definitely by seeing them. If genuine old Delft and well decorated, they would be worth a good deal.

Black Wedgwood.—A2,981 (Hornsea, Norfolk).—Black Wedgwood is not a new discovery, and is not a novelty. Indeed, the famous "black" pieces, which are highly valued, were made by Wedgwood, and indeed were made by him in 1769. In any case, the three pieces you send are of little value.

Coin.—A2,992 (Hornsea, Norfolk).—The coin is a 1/2 penny, and is of little value.



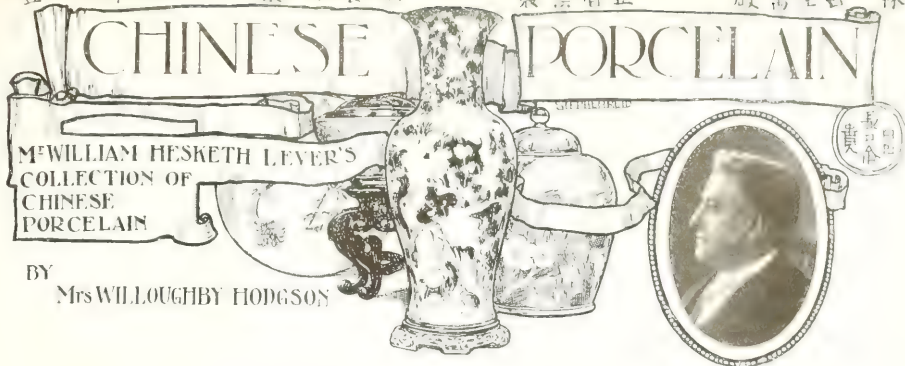
THE MADONNA ADORING THE CHRIST CHILD
BY FILIPPINO LIPPI
in the Uffizi Gallery, Florence

豐大年元

製化治明

製畫唐正

啟萬全古 林



THE magnificent collection of Chinese porcelain brought together by Mr. W. H. Lever at his beautiful house at Hampstead can best be described as a feast for the eyes and soul of the artistic, and a veritable banquet of delights for the epicurean taste of the connoisseur in Chinese ceramic art.

Here we may see porcelain at its best in fine galleries, displayed upon tables and in cabinets which are in themselves works of art. A background of pictures by celebrated painters, and floors strewn with Persian rugs mellowed by age, form a harmonious link between these ancient porcelains of the East and those masterpieces of painting and carving of Western civilisation.

Mr. Lever's collection is remarkable not only for the number of specimens which it contains, its beauty and immense value, but for the large size of some of the vases, and the number of sets of five which it contains. The Chinese call these the *Wu-shé*, and they prefer an uncovered vase as the centrepiece. It is always the object of the serious collector to obtain these sets, which are very much more valuable in sets than as single specimens. No one, however, realizes better than does the serious collector how difficult

they are to obtain, and how their possession enhances the interest and value of a collection. Again, the

size of a vase is always taken into consideration by those who know, and provided it is of fine quality and well painted, a very large vase will command a far higher price in proportion to those of the same quality but of smaller size.

Then, again, this collection comprises unique specimens of biscuit, of *famille-verte*, yellow, *famille-rose*, and the much coveted *famille-noire*, all of which appeal so strongly to the connoisseur, for whom they have beauties and fascinations unseen and undreamt of by the uninitiated, who are apt to be interested in them just in proportion to the price which they command.

Black porcelain was made as early as the Sung Dynasty (960-1279). It was called *Chien Yao*, and its best known use was that of cups of spreading design, which were used at the great tea ceremonials of the time. The cups were covered with a shining black enamel, which was speckled all over with minute silvery or golden lines or spots resembling fur, which has given rise to the sobriquet "*hares' fur*" or "*part-ridge*" cups by which they are known. Some specimens of "*hares' fur*" were exhibited at the



NO. 1.—BLACK VASE WITH WHITE TRACERY AND PANELS OF LANDSCAPES, FLOWERS, AND EMBLEMS
MING HEIGHT, 23 INCHES

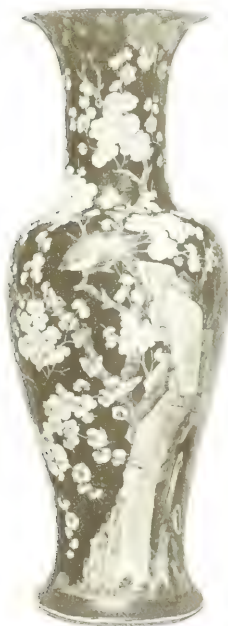
Exhibited in the Art Club during the past summer, and has attracted great interest.

The black variety is especially common at Hsiao Wu, 1368-1398, black is mentioned as one of the three colors used upon porcelain. There is no record of the same variety in black. Various authorities for the Ming Dynasty, but the majority of those who have had an opportunity were made in that best of all periods, the reign of the Emperor Ching-tsu, 1424-1435.

Mr. Evans is the possessor of an unusually interesting and fine black



NO. II. — A LATE MING VASE WITH ALMOST INVISIBLE GREEN GLAZE, DECORATED WITH WHITE AND RED ENAMEL. A SPOON-NECK, 17 IN. H. HEIGHT, 12 IN. DIAM.



NO. I. — A LATE MING VASE, COVERED WITH THE SAME GLAZE AS NO. II. DECORATED WITH WHITE ENAMEL. A SPOON-NECK, 17 IN. H. HEIGHT, 12 IN. DIAM.

vase of late Ming. This may be seen in our illustration. Quad-rangular in shape, with flat sides, it is covered with a dull black enamel applied to the biscuit body. The front and back have a conventional pattern in white over the black, which appears to have been produced, not by the introduction of a white enamel upon the black, but by some

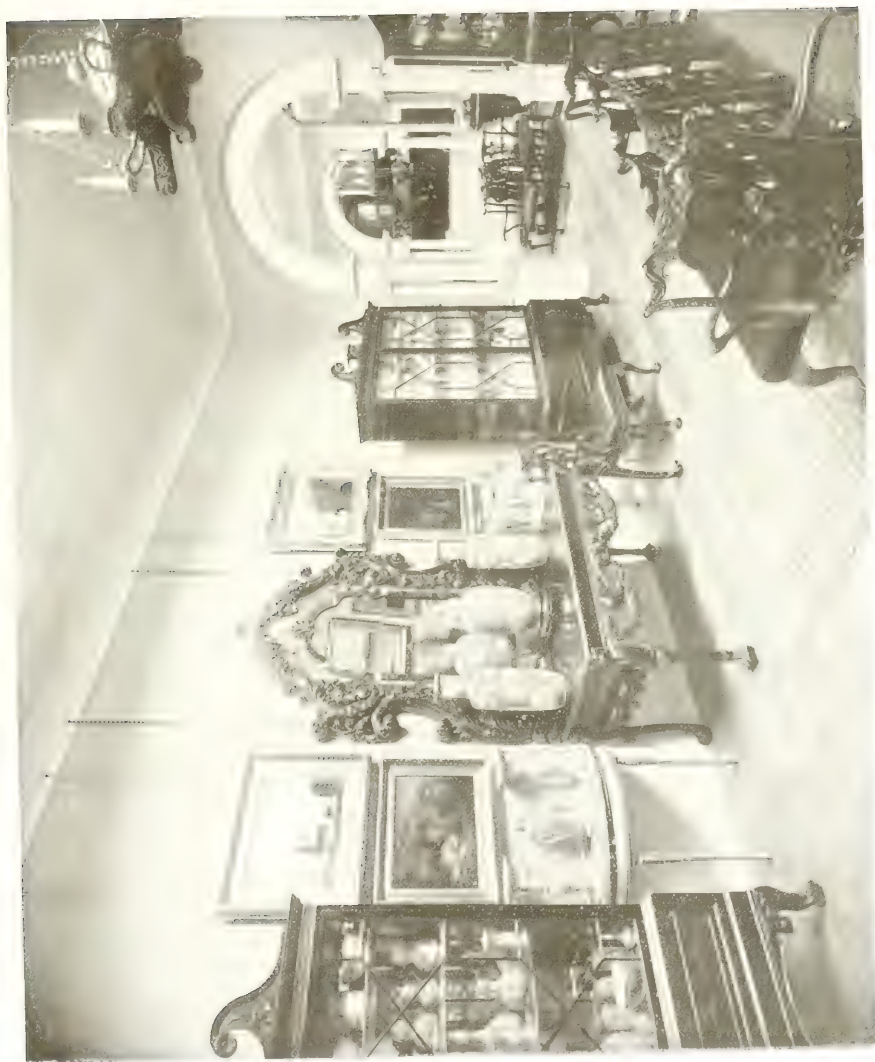
background. Between the panels are sacred emblems, some of the 'Pa Pao' or 'Eight Precious Things' which occur again in the rounded panels upon the spreading base. The moulded handles are in biscuit.

To the beauty of the vase is an added interest in that it is one of those rare pieces of Ming porcelain upon which blue appears as an overglaze enamel. Mr. Cassino Monkhous-

cross which exposed the body through the black enamel. Leaf-shaped panels at the top contain the 'Pa Pao' or 'Eight Precious Things' which occur again in the rounded panels at the base, surrounded by a narrow band of blue, and contain later designs in blue, yellow, red, and white, while below are square panels framed in blue, in which are three pointed emblems, with mountains, trees, river, and birds in blue, white, and turquoise. Upon the sides are leaf and branch panels of flowering plants, and landscapes in the same colors, all surrounded by a dull black



NO. IV. — A LATE MING VASE COVERED WITH DULL GREEN ENAMEL AND DECORATED WITH BRANCHES OF WHITE ENAMEL. A SPOON-NECK, 17 IN. H. HEIGHT, 12 IN. DIAM.



Old China Town



NO. V.—TALL BLUE-GLAZED JAR, CAMILLIATRE, K'ANG-HSI. HEIGHT, 12 INCHES.

considered that blue over-glaze was not brought into use till the reign of K'ang-hsi. He says "all collectors should note" (during the Ming Dynasty) "the blue is always under the glaze." Later discoveries, however, have disproved a theory which, as Mr. R. L. Hobson says, "has been accepted as an article of faith," and a few pieces have been brought to light of undoubted Ming origin, dating back to the reign of Wan Li, 1573-1610, in which blue appears as an over-glaze enamel. There is, however, a difference in the quality of this enamel, for whereas that of the K'ang-hsi and later periods is a clear lilac shade, that of the Ming Dynasty is dull and slaty, and of a distinctly inferior quality to the other coloured glazes in use at that time.

The large black oviform jar of our second illustration is one of a shape very rare in black porcelain. The body is decorated with four gray-trunked prunus trees with red and white blossoms, growing with green bamboos at the foot of green rocks. On the main trunk of each is a bird with a blue back, black head, and gray and white plumage. The neck of the jar is decorated on a white ground with green and blue rice-diaper studded with red and yellow, bordered at the top with a band of blue and white, and at the bottom

with a band of blue and white. The body is divided by four scalloped white reserves, edged with red, and containing red and blue and red and yellow flowers. At the top is a yellow Joze-head ornament, outlined at the top with narrow bands of blue and edged at the bottom with red. The Joze-head reserves are painted with yellow and gray chrysanthemums.

No. VI. is a truly magnificent blackening of a jar, 32 inches in height. Over the lustrous black background is a wash of thin green enamel. The whole is covered with white prunus blossom and branches upon which are birds in bright green and yellow. Gnarled trunks in aubergine rise from rocks at the base, which are painted in shades of green.

In No. IV, we have a still more similar vase of exquisite quality. This is 31 inches high, and the background is covered with thin green enamel. The white prunus blossoms are reserves, which show the fine quality of the body and its brilliant glaze. The painting of these flowers is perfect to the minutest detail, and must have been the work of a finished artist. The colours used are green, yellow, and aubergine, the trunks and branches of prunus being lined with black, and the rocks at the base in two shades of green.



NO. VI.—TALL BLUE-GLAZED JAR, CAMILLIATRE, K'ANG-HSI. HEIGHT, 12 INCHES.



ANOTHER VIEW OF THE CHINA ROOM



The post is an octahedral column. A decorative inner border ornamented by lines of raised ribs (Fig. 188) is painted on the beautiful stand. It is painted in similar colors with the piers, flower, and pedestal. The emblems,

It was not until the 1920s that the white horse was adopted as the symbol of this particular form of education. They are called the "white" or "light" horses on the University of Maryland campus, and they are called out loud and clear by the students on the Bamboo Road that these horses drive by. Indeed, they drew the chariot



Collection of Chinese Porcelain

of the Emperor through many campaigns "wherever wheel ruts ran and the hoofs of horses had trodden." They were finally released from labour to end their days in well-earned rest.

Our next illustration (No. vi.) is that of a very rare and beautiful vase of *famille verte* with a yellow ground, which is also a "three-colour" piece. The ground is not, however, the tone usually associated with the *famille-jaune*, but one which I believe the Chinese call "freshly husked, or boiled, chestnut"—a delicate shade, well suited to throw up the colours

A great necromancer, he rode thousands of miles upon a white mule, which, when he halted, he folded up and placed in his wallet. On resuming his journey he merely squirted water upon the wallet, when the faithful beast at once re-appeared. Not wishing to become a priest at the bidding of the Emperor Chang Ko-Laon, he expired, entering upon "immortality without suffering bodily dissolution." He is represented with a bamboo tube (*yu-ku*), a kind of drum used by the Taoists, and two rods to beat it, these being placed in a tube which forms his emblem.



NO. IX. LAND-BATTLE FIGURES OF THE EARLY K'ANG-HSI PERIOD. HEIGHT, 1 1/2 IN. (1/4 IN. SCALE.)

and fine drawing with which it is decorated. At the base this bottle-shaped vase is covered with a kind of enlarged scale or wave pattern, in rich brilliant green enamel, under which are circular pencillings in black. Scattered over the green are single prunus blossoms and sacred emblems in aubergine, green and white. Four large circular panels edged with crested waves are beautifully painted with dragons, the one seen in the illustration being "Lang, the Dragon of the Sky, who is here depicted as chasing a pearl through clouds. Upon the yellow neck are clouds and figures in green, yellow, and aubergine, with fine pencillings in black. The drawing of these is very spirited. They represent the *Pi Shou*, or eight immortals of the Taoist sect. Those which we can see are Han Seang-Tsze, said to have been the nephew of the philosopher Han Yu, who lived about A.D. 820. He is represented as playing the flute (*tieh*), which is his emblem. Just beneath, standing upon a cloud, is Chang Ko-Laon, who flourished from the close of the seventh and until the middle of the eighth century.

On the right is Lee Tee-Kwae, Ma, an order, who, in Taoist lore by Lao Tsze himself, was obliged to entrust his body to the care of a disciple. On one occasion when the disembodied spirit returned, the disciple was missing. The spirit of Lee Tee-Kwae therefore took refuge in the body of a beggar, in whose shape he continued to exist, supporting himself on a crutch. He is represented as a beggar holding in his hand the pilgrim gourd (*ku-hu*), his emblem. In this case flowing water is seen ascending from the gourd.

The fourth figure represents Lan Tsae-Ho, whose sex is uncertain, but who is generally described as a female. She is depicted as carrying a flower-basket (*hwa-lan*), which is her emblem.

The beautiful little screen of our seventh illustration is an exceedingly interesting and rare example of Ming porcelain in turquoise blue and biscuit. At the base are mouldings representing the way of the sect from which rise the lotus plants and blossoms,

the vase, however, are the flowers, mostly in high relief. The centre flower and buds support a gallery, behind which is the seated Kwan-yin (the Hearer of Prayers). On either side of the balcony are flowering flowers supported upon lotus flowers, and beyond these are moulded Jooh-head sceptres. This little screen, with its brilliant turquoise glaze, its pierced and raised mouldings and touches of biscuit, is a piece well calculated to secure the admiration of every collector of old Ming porcelain.

The little pot on the right illustration (No. viii.) is a beautifully modelled figure of a child of earth. It is of exceptionally fine quality, namely *chun tseuh*. The robe is a brilliant green edged with a flow the base and hands are in amberine, and the delicately modelled little shoe is unglazed biscuit.

The little pot on the right of the pot is a valuable and interesting specimen, decorated with the figures of the eight Taoist Immortals in high relief on a rough background in yellow, green, aubergine, and white. The figures are in parts enamelled in these colours, and are partly in biscuit. Round the top is a band of biscuit with incised ornament.

On the left is a wine cup, namely made and out with green, white-crested waves, under which are circular designs in black. Scattered over the background are horses, flowers, and emblems in green, yellow, aubergine, and blue.

On the right of the central group of the ninth illustration are figures of a god and goddess of the sea, and a god and goddess of the land. The figures are in high relief, and are decorated with designs in yellow and green. The goddess on the right

is seated upon a yellow pedestal ornamented at the base with green and yellow. The goddesses wear a green robe edged with cloud designs and stands in white, aubergine, and yellow. She holds in her right hand the fruit of peach, and sits on a yellow pedestal ornamented with green diaper, in the centre of which is an aubergine flower.

The tall vase which forms the subject of our tenth

illustration, is one of the K'ang-hsi period of finest quality, and painted with the brilliant enamel colours of the *famille-verte*. The neck is covered with a fish scale diaper in amberine, with black lines and dots divided by small circular panels of single flowers, with a flow centres, on white, surrounded by pale green. Two long panels also ornament the neck. These are beautifully painted with landscapes, rocks, boats, branches, and clouds in colours. On the shoulders is a red diaper enclosing green flowers, and broken by small panels outlined in red and yellow containing emblems. The body of the vase is entirely covered with a hexagonal diaper in green, with red centres. The upper portion has two round and two square panels, the former painted with flowers, foliage, birds, and rocks, the others with tabulars and make clouds, rocks, and foliage in green, red, aubergine, yellow, and blue enamels. These panels are scattered on the lower portion of the vase, while scattered over the background are some of the Buddhist emblems of "Happy Aspects." The whole is a fine specimen of the K'ang-hsi period.



FIG. 10. A TALL VASE OF THE K'ANG-HSI PERIOD.

a pair of rhinoceros-horn cups belonging to the Pa Pao, or "Eight Precious Things."

It would be hardly possible to find more lovely specimens of the *famille verte* than the pair of vases which may be seen in our eleventh illustration. Mr. Lever has done well in placing between them the covered oviform vase, which by its heavier design

and precious material is a beautiful contrast to the painting of a very light colour, while the artist's fine colours seem hardly blighted by the somewhat exacting critic.

The centre covered vase is, as I said before, conspicuous by reason of its handsome design and colouring. It is probably older than those on either



NO. XI. PAIR OF TALL BEAKER-SHAPED VASES OF SUPERB QUALITY. FAMILLE VERTE. K'ANG-HSI. HEIGHT, 32 INCHES. BEAUTIFUL COVERED VASE OF BRILLIANT COLOURING. FAMILLE-VERTE. EARLY K'ANG-HSI. HEIGHT, 25 INCHES.

and strong colouring is well calculated to set off their delicate beauty. Round the lip of these tall beaker-shaped vases is a band of green with black diaper. Upon the neck are rocks, birds, flowers, and branches in two shades of green, *rouge de fer*, aubergine, and blue. Encircling the neck is a band of hexagonal diaper in black enamel, edged with green, and enclosing single flowers in yellow upon aubergine. Round the base is a band of pale green speckled with black, and divided by flowers in blue, red, and yellow. The body is covered with branches, flowers, and foliage rising from blue and green rocks, and amongst them may be seen the Phoenix of Fêng-huang, whose five colours were said to represent the five cardinal virtues. The flowers upon these vases are white magnolia, red prunus, yellow, white, and red peonies and chrysanthemums, foliage in shades of green, and branches in aubergine. The quality of

side, dating to the early days of the Emperor K'ang-hsi, while they may have been made towards the close of this long reign. Although of hardly so fine quality, it is none the less a very beautiful piece painted by a finished artist. Here, again, we have the peony, lotus, red prunus, and magnolia as decoration, the large red peony being more in evidence than upon the other vases. The colours used are red, blue, yellow, aubergine, and green. Branches of magnolia rise from rocks upon which are finely painted birds. The cover is surmounted by the lion of Korea, and is ornamented by a band of diaper in green, aubergine, red, and yellow surrounding small panels containing emblems. Round the shoulders is a wide band of diaper lined in black on aubergine with yellow and green flowers, and broken by small Joze-head sceptres. Six white panels containing emblems divide this border. Amongst them are the book, the scroll

petals of the flowers and leaves are a representation of the "scent" of the flowers, and the Chinese character "Aroma" is written in gold and pink and repeated.

In illustration No. xiii, a vase of the period of the late Ming or early Ch'ing is decorated by the "scent" of flowers with black enamel, but of a softer shade than those already described. These belong to the Yung Ching period, 1723-1735, and are decorated with a black background with the delicate enamel color of the maul kiln. The back-ground is a dark blue, besprinkled with tiny cloud forms in pink and green. Upon the shoulders are arabesques of coral red and yellow, and a narrow band of blue, and a narrow band of yellow, pink, and green enamel. The border is repeated upon

both sides of the vase. The design is a yellow vase with a red and green background and a yellow border. The vase is yellow, with a border of yellow pattern in green and white, and broadened with flowers and a border of pink, green, and yellow.

A blue vase of the period of the late Ming or early Ch'ing is decorated with a yellow background and a border of yellow pattern in green and white, and broadened with flowers and a border of pink, green, and yellow.

The vase of illustration No. xiv is a vase of the late Ming or early Ch'ing period. The vase is pale green, with a yellow background and a border of yellow pattern in green and white, and broadened with flowers and a border of pink, green, and yellow.

In illustration No. xiv, may be seen one of a pair of vases, and costly egg-shell plates with ruby backs. The vase is painted with a design of children with tables and vases. The vase is surrounded by the V pattern in black upon gold, with two outer diaper and enclosing panels of flowers. The plates are painted in the soft blue, pink, yellow, and green enamel. The backs are



FIG. 13. A VASE OF THE PERIOD OF THE LATE MING OR EARLY CH'ING, DECORATED WITH THE SCENT OF FLOWERS. THE BACK-GROUND IS A DARK BLUE, BESPRINKLED WITH TINY CLOUD FORMS IN PINK AND GREEN. UPON THE SHOULDERS ARE ARABESQUES OF CORAL RED AND YELLOW, AND A NARROW BAND OF BLUE, AND A NARROW BAND OF YELLOW, PINK, AND GREEN ENAMEL. THE BORDER IS REPEATED UPON BOTH SIDES OF THE VASE.

Disporting themselves upon the body of the vase are lions playing with brocade ribbon-tied balls. They are enamelled in delicate shades of green, yellow, and pink.

The two seated deities of our thirteenth illustration are of the period of the late Ming or early Ch'ing. The vase is decorated with a black background with the delicate enamel color of the maul kiln. The back-ground is a dark blue, besprinkled with tiny cloud forms in pink and green. Upon the shoulders are arabesques of coral red and yellow, and a narrow band of blue, and a narrow band of yellow, pink, and green enamel. The border is repeated upon

covered with ruby soufflé, caused by the enamel being blown on through a tube covered with silk gauze. An unusual feature is that upon the ruby rim at the back are Swedish designs in relief, divided by Chinese seals incised in the ruby background.

No. xv is a vase of the period of the late Ming or early Ch'ing. The vase is pale green, with a yellow background and a border of yellow pattern in green and white, and broadened with flowers and a border of pink, green, and yellow.



NO. XIII —PAIR OF SEATED FIGURES, PAINTED WITH THE SOFT ENAMELS OF THE MIDDLE KING
YUNG-SHIEN. — HEIGHT, 15 INCHES.



NO. XIV —ONE OF A PAIR OF EURYNORCED EGGSHELL
PLATES. CH'EN-LUNG, 17th C.



NO. XV —ONE OF A SET OF FAMILLE-ROSE EGGSHELL PLATES
DECORATED IN GOLD AND SOFT ENAMELS. — CH'EN-LUNG.

the first a lady and child, with a butterfly and a cricket, whilst in the fourth the child is in the act of catching a butterfly in his net. The rim is covered with a delicate pink enamel pencilled with a diaper pattern over which are flowers and foliage, divided by four white panels containing flowers in white, yellow, pink, blue, and green enamels. The backs of these egg-shell plates are painted with sprays of flowers.

The *Sang de bœuf* vase (No. xvi.) is one of those rare products of the Imperial factory at Ching-té-chén invented by that artistic soul and prince of potters, Lang-ting-so, Governor of Ching-té-chén during the early part of the reign of K'ang-hsi—a man whose

name is one of the great names in the history of Chinese ceramic art.

The colour is one of those derived from copper, and in composition it does not differ very greatly from those of other reds—in colour, however, it excels them all. Mr. Lever's vase is a magnificent specimen. Very dark at the base—a brownish red—it shoals through ruby red to flame colour. At the neck the red colour stops short in a perfectly sharp line over which it does not spread. The glaze here becomes a pale yellow, which covers the neck, and is much crackled. The bottom of the vase is glazed with rice colour.

(To be continued.)



NO. XVI. "SANG DE BŒUF" VASE—SANG DE BŒUF VASE
BY LANG-TING-SO, CHING-TÉ-CHÉN, 17th CENT.



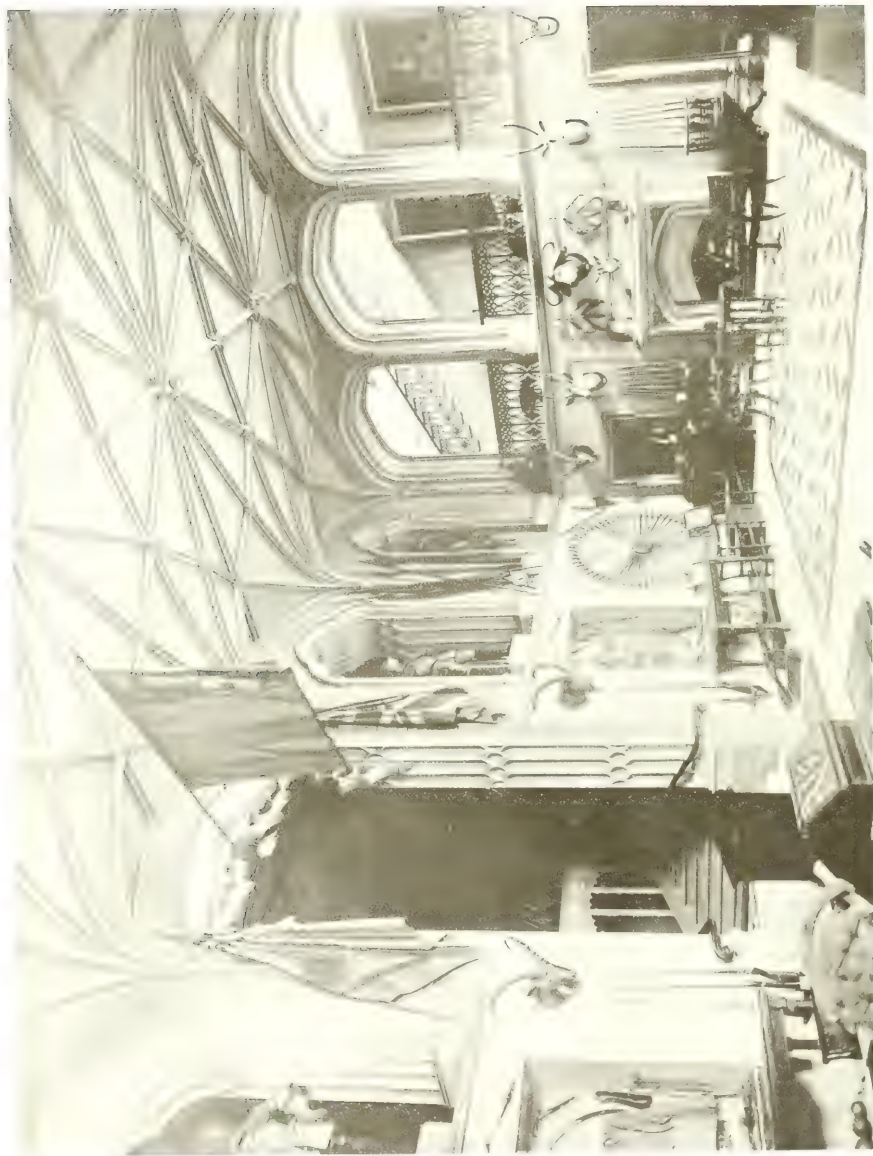
CAROLINE OF LITCHFIELD, MEDITATING ON WALDSTEIN'S PICTURE
FROM A STIPPLE ENGRAVING BY WALKER.



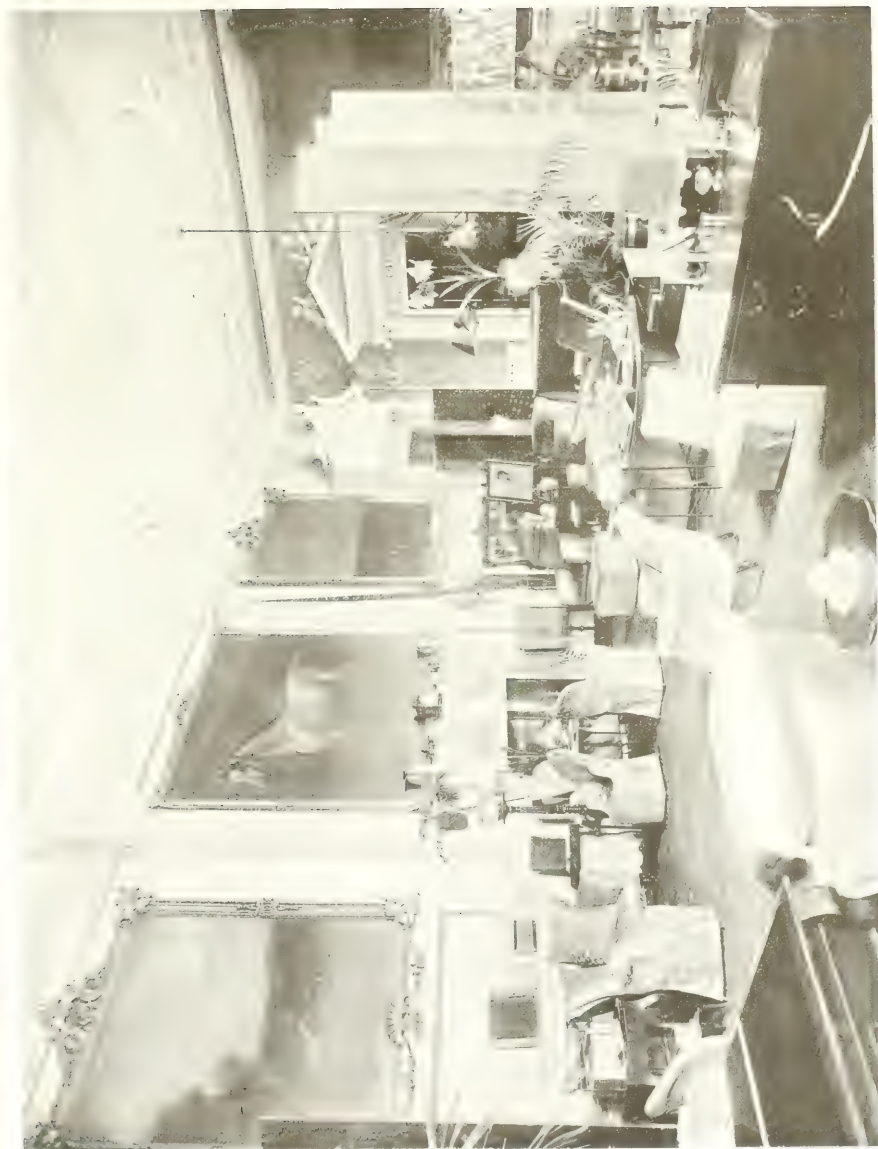
COTEHELE HOUSE, CORNWALL.

THE HALL OF MOUNT FREDERICK.

The house dates from the reign of Henry VII. and was built by Sir Richard Edgemund. In the hall is the armour of Sir Richard, as well as helmets, battle axes, swords, pike, and other warlike implements. There are also some brass-horns reputed to be over 2,000 years old. The open timbered roof and fine open fireplace are features. While the oak table, benches, and chairs are all exceedingly good specimens. The floor is cement and is kept uncovered.



THE LANCET, LONDON, SATURDAY, JULY 1, 1899.



LAMINGTON, GLOUCESTER

The hall is very lofty, with a high ceiling, and a large, ornate carved marble hall. The floor is made of the finest marble, and the walls are covered with the finest tapestry.

The Park on the right

There are many statues, and a large, ornate carved marble hall. The floor is made of the finest marble, and the walls are covered with the finest tapestry.



BRIDGE CASTLE, TUNBRIDGE WELLS

This noble room, and like the picture-gallery at Lord Mordaunt's, was the scene of some of the most important events of the reign of Charles II. The walls are covered with portraits of the royal family, and the ceiling is supported by the remains of the original structure.

THE MARCHES OF ADELPHI, K.G.



EATON HALL, CHESHIRE.

The original building, which dates from the sixteenth century, and rebuilt in 1845 in the Gothic style. The second Marquis made alterations in 1845, and the third Marquis made alterations in 1845. The building is now a museum, and the furniture is from the sixteenth century.

THE HOUSE OF WESTMINSTER.
The second Marquis made alterations in 1845, and the third Marquis made alterations in 1845. The building is now a museum, and the furniture is from the sixteenth century.



EGHAM, KENT

This is a museum house with a very beautiful hall, around which the staircase winds. The collection of old English tapestries and other things is very valuable. The house and land were collected by Lord Chichester. There is also a collection of small brasses, some old coins, and a good collection of the stones.

The Museum, Egham



CASTLE ASHBY, NORTHAMPTONSHIRE



GLENSIDE HOUSE, CASTLE, LINCOLNSHIRE.

The old house of the Arundels, built at the early part of the thirteenth century. It was altered later from designs by Sir John Vanbrugh. The great hall (see p. 100) is of the fifteenth century, and is one of the most magnificent in the country. The room is now a picture gallery, and is one of the most beautiful in the country. The room is now a picture gallery, and is one of the most beautiful in the country.

THE EARL OF ARUNDEL.



HATFIELD HOUSE, HERTS

The marble hall is the staid dining-room, and is filled with interesting relics. The tapestries are superb, while the pictures of Queen Elizabeth in various fancy dresses are celebrated. The old French colours which hang from the gallery were taken at Waterloo. The panelling and woodwork of screen and doors are magnificent, and the ceiling is most elaborate.

THE MARQUETS OF SALISBURY

The pictures of Queen Elizabeth in various fancy dresses are celebrated. The old French colours which hang from the gallery were taken at Waterloo. The panelling and woodwork of screen and doors are magnificent, and the ceiling is most elaborate.



NAWORTH CASTLE, CUMBERLAND

The castle was burnt by Robert Doorn in Henry III's reign. The temple held in this hall, where it is now, when it was burnt, was a very fine one. After the fire, the hall was restored by Edward III and shows many handsome open timber trusses. The room is most valuable and includes that of Lord William Howard, better known as "Richard Will."

THE EARL OF CALEDON

The room was burnt by Robert Doorn in Henry III's reign, when it was a very fine one. After the fire, the hall was restored by Edward III and shows many handsome open timber trusses. The room is most valuable and includes that of Lord William Howard, better known as "Richard Will."



HIGHCLERE CASTLE, HAMPSHIRE

The castle was designed by Barry, who was also the architect of the Houses of Parliament. It is not yet a century old. Its fine hall is the finest in the country. The fine library and drawing rooms are entered from the end of the hall. Around the walls are the portraits and busts of arms of the Herbert family and of their wives, including that of the younger sister of Catherine, Duchess of Devonshire. The castle is now the property of the Duke of Devonshire, and the favorite seat of William of Wyndham.

THE EARL OF CARMARATHEN

It is not yet a century old. Its fine hall is the finest in the country. The fine library and drawing rooms are entered from the end of the hall. Around the walls are the portraits and busts of arms of the Herbert family and of their wives, including that of the younger sister of Catherine, Duchess of Devonshire. The castle is now the property of the Duke of Devonshire, and the favorite seat of William of Wyndham.



WILTON HOUSE, SALISBURY

Cardinal Wolsey, King Edward VI., Queen Elizabeth, and Charles I., "who did love Wilton above all places, and came thither every summer," were all dead of this fine house designed by the first Earl of Pembroke, who was the first of the prisoners, captured by him. Henry VIII. granted the site of the old abbey and its surrounding estates, after the dissolution of the monasteries in 1534, to William the first Earl of Pembroke.

THE EARL OF PEMBROKE AND MONTEGOMERY



WILNETHORPE WOODHOUSE, YORKSHIRE

THE EARL FITZWILLIAM

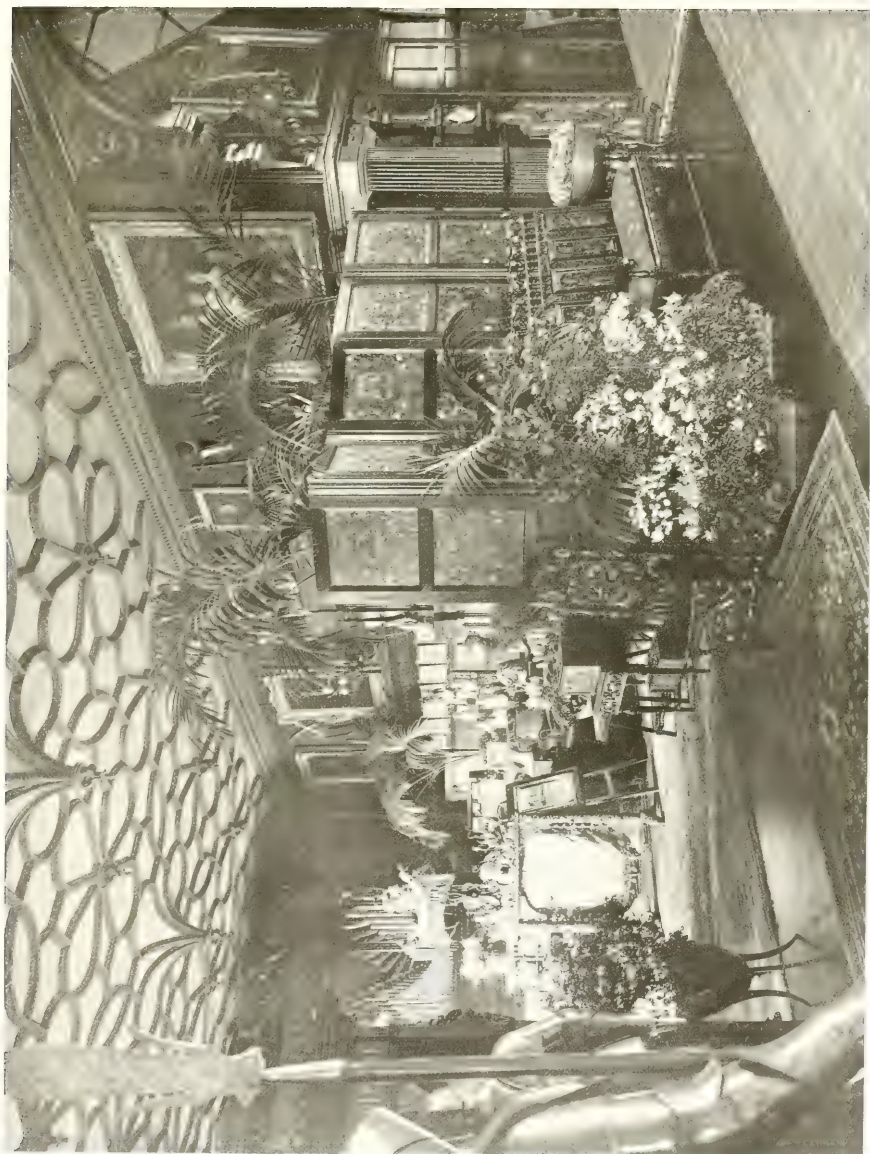
This is the SALON or EXHIBITION HALL of the largest house in England. This hall measures 22 feet square and has a gallery 12 feet wide carried round the whole. Along this are carried hundreds of electric lights. The floor is of inlaid marble, white round the whole, the rest is of dark marble. The walls are of white marble, the columns of white marble, the statues of white marble, the reliefs of white marble, the floor of white marble, the ceiling of white marble. The tone of this magnificent saloon is white and gold.



HURST LODGE, ENE PARK

The great hall of this lodge is but a very insignificant representation of the original. The walls are partly painted, and the furniture is highly carved. The fireplace is a very valuable piece of furniture. The old house was burnt down in 1901, when many valuable pictures and books were destroyed.

THE FURNITURE OF THE LODGE



ENGLAND, STAPLEFORDSHIRE

The house of the former Earl is a modern one, and built as replica of the old house, which was destroyed by fire. It contains a handsome library, some of the old furniture, and there is a nicely finished ceiling and a large garden. The drawing room and dining room open from it. It is full of everything with furniture and interesting objects, and is a delightful apartment.

TIP, EAST OF SHREWSBURY AND LANCASHIRE

It contains a handsome library, some of the old furniture, and there is a nicely finished ceiling and a large garden. The drawing room and dining room open from it. It is full of everything with furniture and interesting objects, and is a delightful apartment.



THE BALBI CHILDREN

BY VAN DYCK

Lent by Lord Lucas to the National Gallery, London



BAMBURGH CASTLE, NORTHUMBERLAND

This old and castle, once the home of the kings of Northumbria, has of late years been restored. The most magnificent apartment is the King's Hall, with its beautiful oak timbered roof. A large archway, under which there are three steps, leads to another portion of the hall, which runs crossway. In this is the fireplace, with its oval of polished oak, and above the picture of the Lambeths. The hall is partly panelled and has a superb floor.

THE LORD ARMISTONG

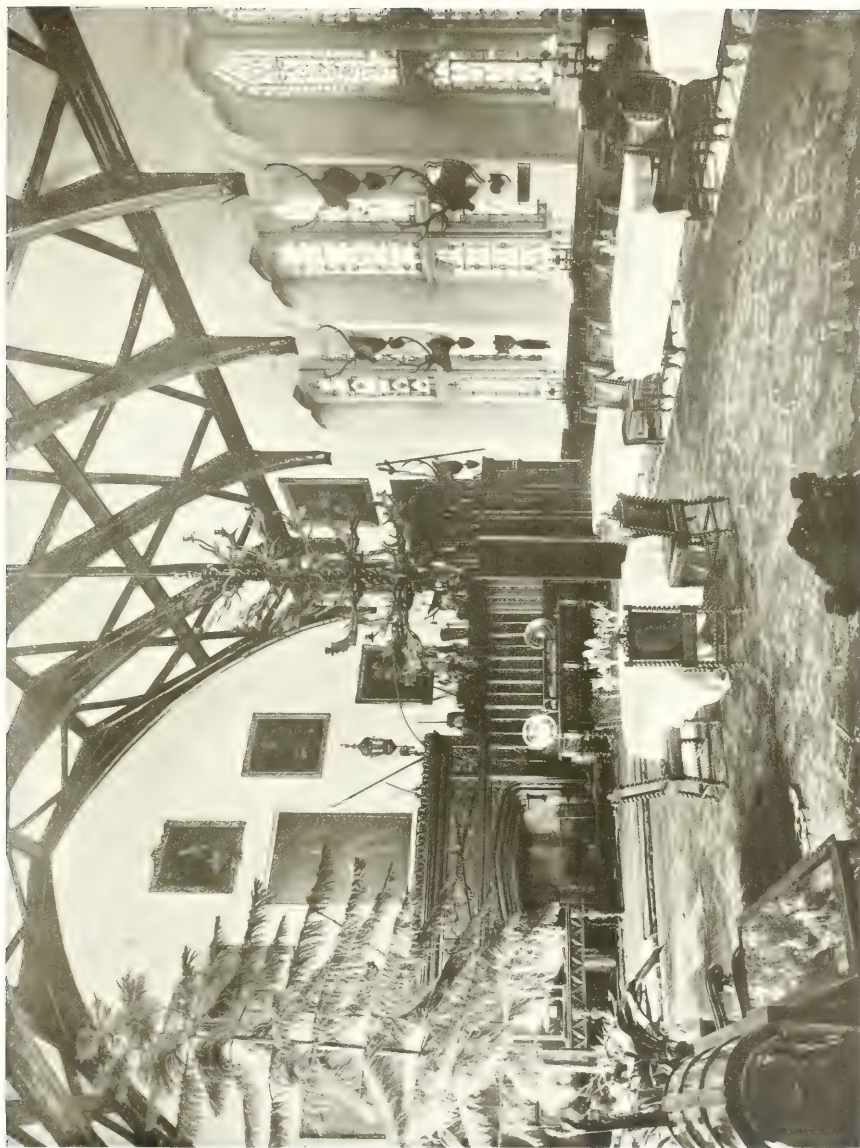
The most magnificent apartment is the King's Hall, with its beautiful oak timbered roof. A large archway, under which there are three steps, leads to another portion of the hall, which runs crossway. In this is the fireplace, with its oval of polished oak, and above the picture of the Lambeths. The hall is partly panelled and has a superb floor.



PENSURST PLACE, KENT

The great hall of this interesting place was once the scene of high revelry by the Black, Prince and Fair Maid of Kent. The smoke ascending to the ceiling when lighted. The walls were once hung with armor. The lord of the house, hanged down at his retainers during a banquet, is seen between the armor on the wall.

Lord DE LEECH AND DAUGHTER



BERKELEY CASTLE, GLOUCESTER.

This hall belongs to the oldest inhabited house in England. Its great size, fine open timbered roof, ornaments, tracery on the date and the stone places, windows, are the chief features. There is a minstrel's gallery, and in glass cases are the old maps of the town of Berkeley and cushions worked by Elizabeth the queen. Behind

100 LOOKING WESTWARD



SUTTON PLACE, SURREY

The beautiful and lofty hall of the Westons hall is a fine specimen of stained glass with armorial bearings. The pictures on either side of the large window are by Sir Richard Westall, whose son he executed on account of his illness in 1801.

THE LANE, NORTH LANE

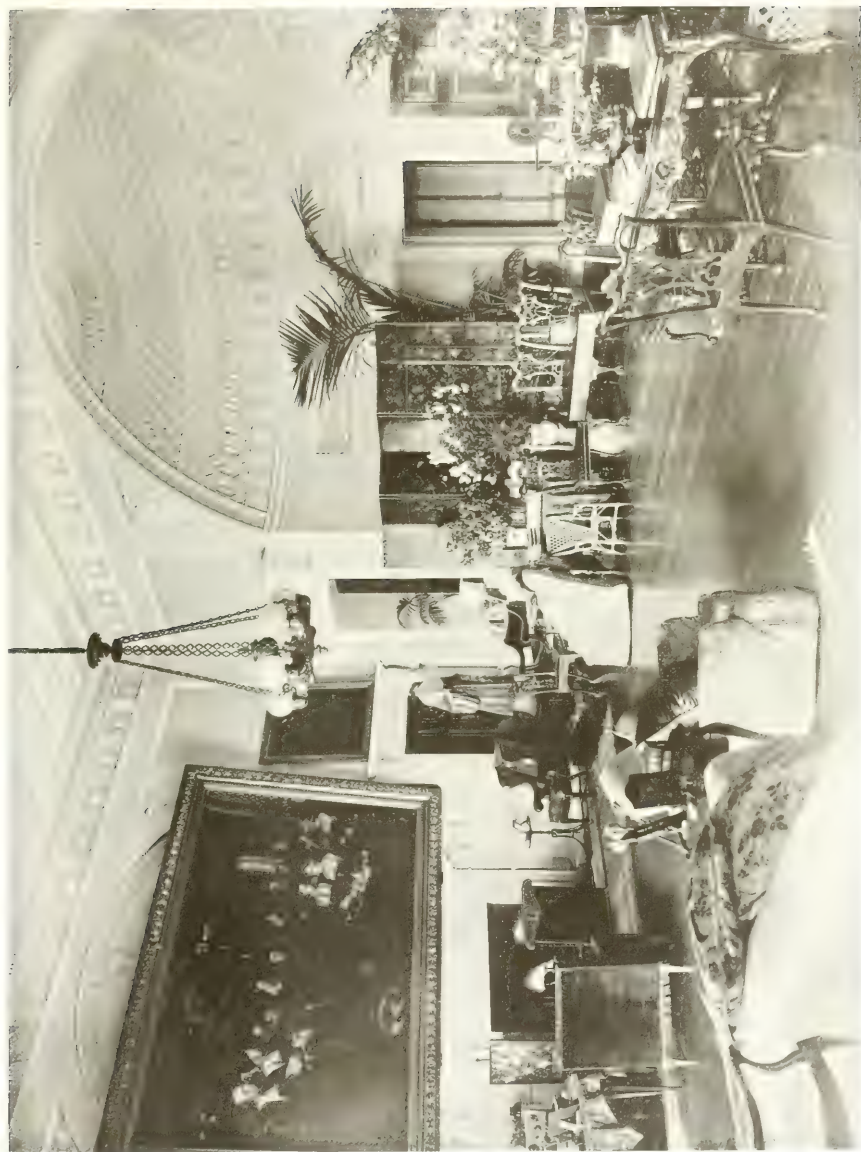
The Lane is a very large and fine hall, and is a fine specimen of stained glass with armorial bearings. The pictures on either side of the large window are by Sir Richard Westall, whose son he executed on account of his illness in 1801.



LEFFORD ABBEY, NOTTS.

Ruford Abbey was bequeathed to the Earl of Lincoln, in 1175, to the Cistercian monks from Buckton. When Henry VIII swept away the abbess, Ruford was given to the fourth Earl of Shrewsbury, Mary Talbot, married Sir George Sayle, when the property was made over to him. This is the old Black Hall where the monks lived. It is filled with beautiful tapestry, relics, and furniture.

THE LORD SAYLE.



NOSTLE, PRION, WAKEFIELD

The room is given to the Wren family in 1834, the best house being built by the second Sir Rowland Wren. The wings were added from design by Adam and the decorations are by Adam and Neave. The room is a fine example of the work of the Wren family. The room is a fine example of the work of the Wren family.

THE LORD ST. OSWALD

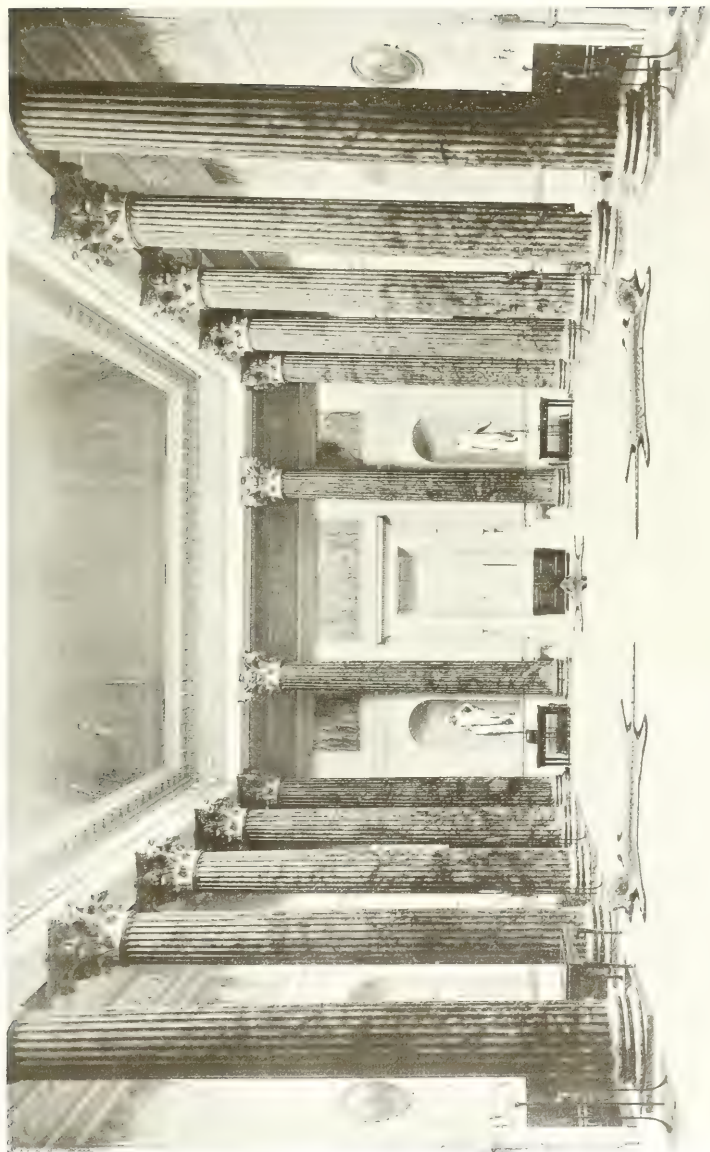
The wings were added from design by Adam and the decorations are by Adam and Neave. The room is a fine example of the work of the Wren family. The room is a fine example of the work of the Wren family.



BEAUFORT CASTLE, BANBURY

For Great Hall, based on the basement of the fortress, with a story, it is a good thing, indeed, and the best of the hall, with a "comprehensive" and to look at in the Great Hall, I can only say, the interior, and the new, beautiful columns of Lord Alton, and the most famous old building. Lord and Lady Alton are the best, and they have done much to beautify the house and garden. The ceiling in the castle are exceptionally fine and there is some good art-work.

Lord and Lady Alton, 1891, S. 1



KEDDLESTON, D. R. H.

The Great Hall is one of the most magnificent interiors of the world. The floor is of white marble, and the walls are also of white marble. The ceiling is of white marble, and the chandeliers are of white marble. The hall is one of the most magnificent interiors of the world. The floor is of white marble, and the walls are also of white marble. The ceiling is of white marble, and the chandeliers are of white marble.

THE REV. THE LORD S. M. M. M.

The Rev. the Lord S. M. M. M. is a member of the House of Commons. He is a member of the House of Commons. He is a member of the House of Commons. He is a member of the House of Commons.



SHERBORN HOUSE, GLOUCESTERSHIRE

The banquet hall is up to the rafters of the house. A new steel steps lead up through arches to another hall. The fireplace is removed, and the chimney is now a bay window. The old hall is quite in keeping with the rest of the house. There are some good pictures of horses by celebrated artists, and plenty of fine silver and bronzes.

The Lady's room is a new

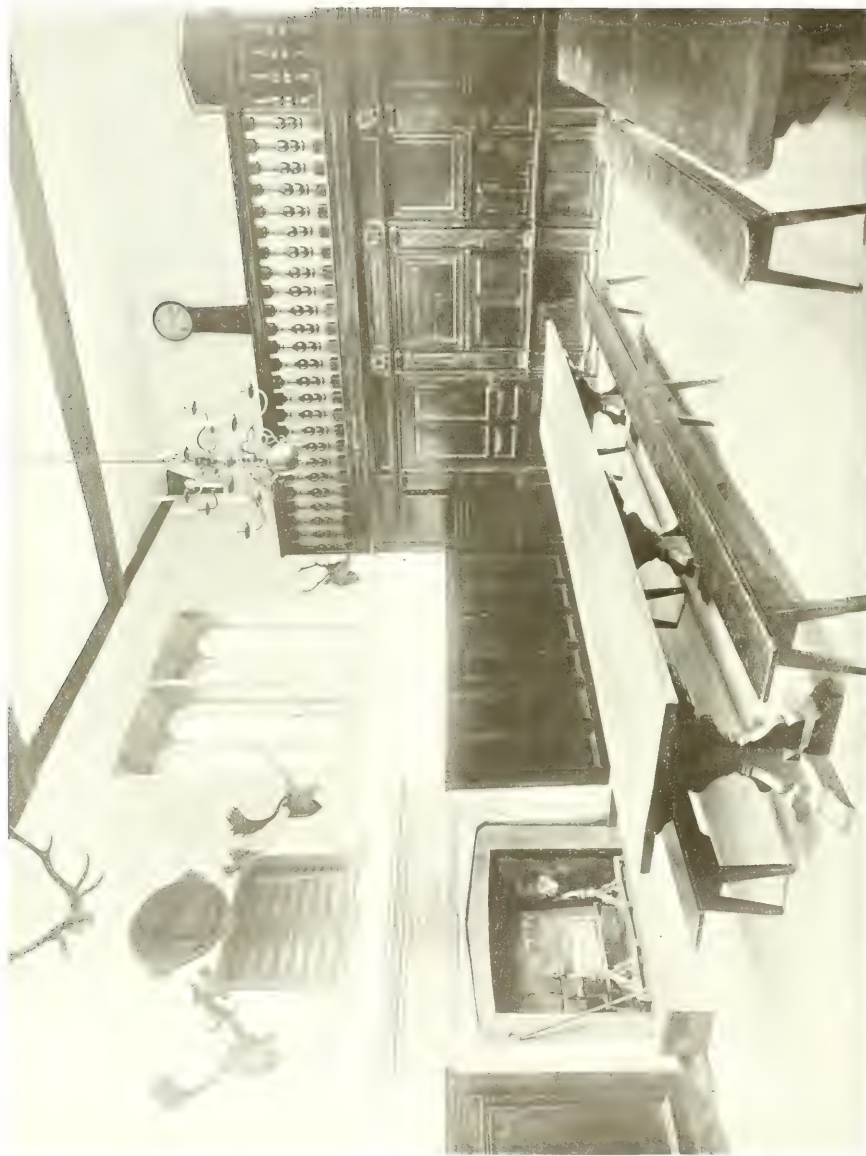


Figure 1 displays 15 line drawings of fish species, numbered 1 through 15. The drawings are arranged vertically. Species 1 is a small, stocky fish with a large head and prominent eyes. Species 2 is a slender, elongated fish with a pointed snout. Species 3 is a small, deep-bodied fish with a rounded head. Species 4 is a small, stocky fish with a large head and prominent eyes. Species 5 is a small, stocky fish with a large head and prominent eyes. Species 6 is a small, stocky fish with a large head and prominent eyes. Species 7 is a small, stocky fish with a large head and prominent eyes. Species 8 is a small, stocky fish with a large head and prominent eyes. Species 9 is a small, stocky fish with a large head and prominent eyes. Species 10 is a small, stocky fish with a large head and prominent eyes. Species 11 is a small, stocky fish with a large head and prominent eyes. Species 12 is a small, stocky fish with a large head and prominent eyes. Species 13 is a small, stocky fish with a large head and prominent eyes. Species 14 is a small, stocky fish with a large head and prominent eyes. Species 15 is a small, stocky fish with a large head and prominent eyes.

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| Variable | Mean | SD | Min | Max |
|---------------------------------|-------------|------------|-----|-----|
| Age | 35.2 | 12.5 | 18 | 65 |
| Gender | Male | Female | | |
| Marital status | Married | Single | | |
| Education | High school | College | | |
| Occupation | Manager | Worker | | |
| Income | \$10,000 | \$20,000 | | |
| Health status | Good | Fair | | |
| Exercise frequency | Weekly | Monthly | | |
| Stress level | Low | High | | |
| Sleep quality | Good | Poor | | |
| Dietary habits | Healthy | Unhealthy | | |
| Alcohol consumption | None | Occasional | | |
| Tobacco use | Non-smoker | Smoker | | |
| Family size | 2 | 3 | | |
| Work hours | 40 | 50 | | |
| Commuting time | 30 | 45 | | |
| Home ownership | Renter | Owner | | |
| Neighborhood safety | Safe | Unsafe | | |
| Access to green spaces | Yes | No | | |
| Proximity to public transit | Close | Far | | |
| Local economy | Strong | Weak | | |
| Community engagement | High | Low | | |
| Local government responsiveness | High | Low | | |
| Local infrastructure quality | Good | Poor | | |
| Local environmental quality | Good | Poor | | |
| Local social cohesion | High | Low | | |
| Local cultural diversity | High | Low | | |
| Local political participation | High | Low | | |
| Local economic development | High | Low | | |
| Local social services | Good | Poor | | |
| Local healthcare access | Good | Poor | | |
| Local education quality | Good | Poor | | |
| Local crime rate | Low | High | | |
| Local air quality | Good | Poor | | |
| Local water quality | Good | Poor | | |
| Local waste management | Good | Poor | | |
| Local public safety | Good | Poor | | |
| Local social equity | High | Low | | |
| Local community resilience | High | Low | | |
| Local government transparency | High | Low | | |
| Local public participation | High | Low | | |
| Local economic growth | High | Low | | |
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| Local environmental justice | High | Low | | |
| Local political justice | High | | | |

monitors, as well as all black oak, and several aspen, white pine, and spruce, and a few fir, are killed by the bark beetle. The bark beetle is also a pest of the white pine, spruce, and fir, but it is not as common as it is in the black oak.

[illegible]

| | 1987 | 1988 | 1989 | 1990 | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | 1999 | 2000 | 2001 | 2002 | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 | 2018 | 2019 | 2020 | 2021 | 2022 | 2023 | 2024 | 2025 | 2026 | 2027 | 2028 | 2029 | 2030 | 2031 | 2032 | 2033 | 2034 | 2035 | 2036 | 2037 | 2038 | 2039 | 2040 | 2041 | 2042 | 2043 | 2044 | 2045 | 2046 | 2047 | 2048 | 2049 | 2050 | 2051 | 2052 | 2053 | 2054 | 2055 | 2056 | 2057 | 2058 | 2059 | 2060 | 2061 | 2062 | 2063 | 2064 | 2065 | 2066 | 2067 | 2068 | 2069 | 2070 | 2071 | 2072 | 2073 | 2074 | 2075 | 2076 | 2077 | 2078 | 2079 | 2080 | 2081 | 2082 | 2083 | 2084 | 2085 | 2086 | 2087 | 2088 | 2089 | 2090 | 2091 | 2092 | 2093 | 2094 | 2095 | 2096 | 2097 | 2098 | 2099 | 2100 | 2101 | 2102 | 2103 | 2104 | 2105 | 2106 | 2107 | 2108 | 2109 | 2110 | 2111 | 2112 | 2113 | 2114 | 2115 | 2116 | 2117 | 2118 | 2119 | 2120 | 2121 | 2122 | 2123 | 2124 | 2125 | 2126 | 2127 | 2128 | 2129 | 2130 | 2131 | 2132 | 2133 | 2134 | 2135 | 2136 | 2137 | 2138 | 2139 | 2140 | 2141 | 2142 | 2143 | 2144 | 2145 | 2146 | 2147 | 2148 | 2149 | 2150 | 2151 | 2152 | 2153 | 2154 | 2155 | 2156 | 2157 | 2158 | 2159 | 2160 | 2161 | 2162 | 2163 | 2164 | 2165 | 2166 | 2167 | 2168 | 2169 | 2170 | 2171 | 2172 | 2173 | 2174 | 2175 | 2176 | 2177 | 2178 | 2179 | 2180 | 2181 | 2182 | 2183 | 2184 | 2185 | 2186 | 2187 | 2188 | 2189 | 2190 | 2191 | 2192 | 2193 | 2194 | 2195 | 2196 | 2197 | 2198 | 2199 | 2200 | 2201 | 2202 | 2203 | 2204 | 2205 | 2206 | 2207 | 2208 | 2209 | 2210 | 2211 | 2212 | 2213 | 2214 | 2215 | 2216 | 2217 | 2218 | 2219 | 2220 | 2221 | 2222 | 2223 | 2224 | 2225 | 2226 | 2227 | 2228 | 2229 | 2230 | 2231 | 2232 | 2233 | 2234 | 2235 | 2236 | 2237 | 2238 | 2239 | 2240 | 2241 | 2242 | 2243 | 2244 | 2245 | 2246 | 2247 | 2248 | 2249 | 2250 | 2251 | 2252 | 2253 | 2254 | 2255 | 2256 | 2257 | 2258 | 2259 | 2260 | 2261 | 2262 | 2263 | 2264 | 2265 | 2266 | 2267 | 2268 | 2269 | 2270 | 2271 | 2272 | 2273 | 2274 | 2275 | 2276 | 2277 | 2278 | 2279 | 2280 | 2281 | 2282 | 2283 | 2284 | 2285 | 2286 | 2287 | 2288 | 2289 | 2290 | 2291 | 2292 | 2293 | 2294 | 2295 | 2296 | 2297 | 2298 | 2299 | 2300 | 2301 | 2302 | 2303 | 2304 | 2305 | 2306 | 2307 | 2308 | 2309 | 2310 | 2311 | 2312 | 2313 | 2314 | 2315 | 2316 | 2317 | 2318 | 2319 | 2320 | 2321 | 2322 | 2323 | 2324 | 2325 | 2326 | 2327 | 2328 | 2329 | 2330 | 2331 | 2332 | 2333 | 2334 | 2335 | 2336 | 2337 | 2338 | 2339 | 2340 | 2341 | 2342 | 2343 | 2344 | 2345 | 2346 | 2347 | 2348 | 2349 | 2350 | 2351 | 2352 | 2353 | 2354 | 2355 | 2356 | 2357 | 2358 | 2359 | 2360 | 2361 | 2362 | 2363 | 2364 | 2365 | 2366 | 2367 | 2368 | 2369 | 2370 | 2371 | 2372 | 2373 | 2374 | 2375 | 2376 | 2377 | 2378 | 2379 | 2380 | 2381 | 2382 | 2383 | 2384 | 2385 | 2386 | 2387 | 2388 | 2389 | 2390 | 2391 | 2392 | 2393 | 2394 | 2395 | 2396 | 2397 | 2398 | 2399 | 2400 | 2401 | 2402 | 2403 | 2404 | 2405 | 2406 | 2407 | 2408 | 2409 | 2410 | 2411 | 2412 | 2413 | 2414 | 2415 | 2416 | 2417 | 2418 | 2419 | 2420 | 2421 | 2422 | 2423 | 2424 | 2425 | 2426 | 2427 | 2428 | 2429 | 2430 | 2431 | 2432 | 2433 | 2434 | 2435 | 2436 | 2437 | 2438 | 2439 | 2 |
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BURTON AXEL'S, LEIDLINGTON

The temple was in the hall with its magnificent screen which occupies the whole of the west wall. It was removed from Hampton, the old home of the temple, in 1851, and is now in the Crystal Palace. It has unfortunately been badly damaged by fire, and is now in a state of ruin. The temple was built by the architect, Burton Axel's, and is now in the hands of the Crystal Palace.

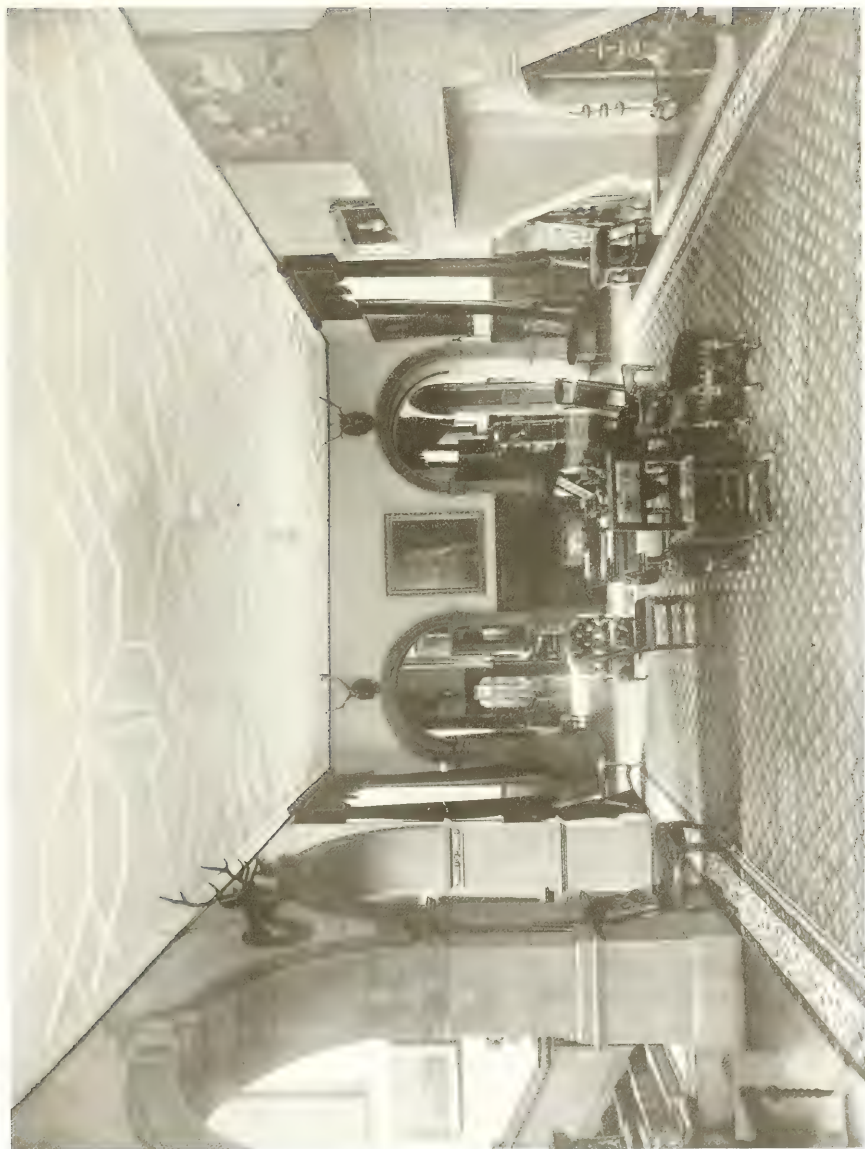
Mrs. W. KILM BAWDEN



—CONNOR, HERPOLD

The exercises together with the Personal Health Management and Control, provide the basic and complete large-scale treatment of the laboratory methods.

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WANSTALL CASTLE, SOMERSET

The family purchased the castle from William de Melton, or de Melton, in 1256, to whom it was granted by William the Conqueror. The castle has been lived in for over five centuries. The fine hall has an elaborate staircase carved in wood, the work of Charles II's days. The ceilings are extremely interesting as being of the sixteenth century date. The castle has been altered from time to time, but is still furnished with historic possessions.

MR. LITTLE.



MONTECASSINO, ITALY.

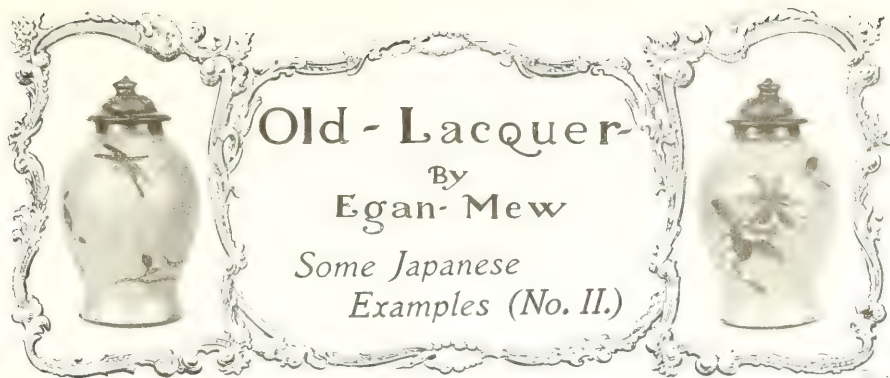
The picture seen today is a reproduction of the original, which was destroyed by fire in 1804. The picture is a reproduction of the original, which was destroyed by fire in 1804. The picture is a reproduction of the original, which was destroyed by fire in 1804.

M. W. E. P. 1804.



INCISED LACQUERED CABINET (*temp.* 1680)

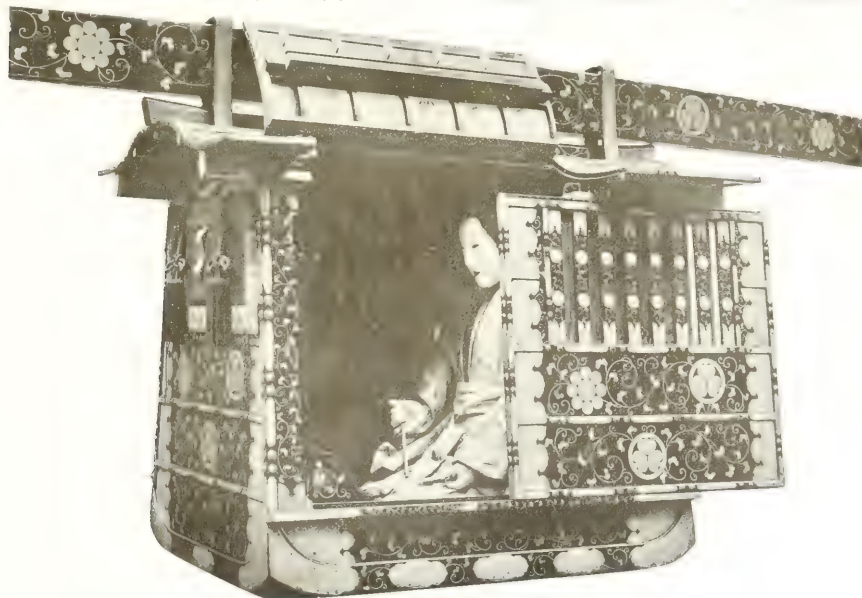
In the possession of Messrs. Lenygon, 31, Old Burlington Street, W.



It has been said that the very spirit of Yamato is the perfume of the wild-cherry blossom in the morning sun. So elusive and delicate a definition may not satisfy all enquirers into things Japanese, but it will be full of meaning to the lover of the brilliant, subtle, and technically perfect work in many kinds of lacquer. The wild-cherry blossom and the morning sun is to be felt in the result of their unsparing efforts to produce a beautiful object. In lacquer, at least, the Japanese artists are masters of the means they employ, and therefore the objects they produced

are a refreshment to the aesthetic mind already greatly wearied with its own struggles and the general failure of Occidental art. With Japanese lacquer work is found security and finality. Whether the piece be of the simplest quality or of the most elaborate style, whether it be of the earliest date or of the sophisticated period immediately before the Revolution of 1867, even if it be to the knowing eye nothing but a reproduction of some early masterpiece, this branch of Japanese art remains beautiful and thrice welcome.

Among the countries of the earth, Lacqued



NO. I. NOKIMONO, OR LACQUERED SEDAN CHAIR, ELABORATELY DECORATED WITH BLACK AND GOLD ON WOOD AND MOUNTED WITH GILT AND ENGRAVED METAL IN THE EARLY NINETEENTH-CENTURY MANNER



NO. 11.—TALL, SEVENTEENTH-CENTURY JAPANESE CABINET, WITH DECORATIVE METAL MOUNTS AND PLEASING DESIGNS IN VARIOUS COLOURED GOLD ON A BLACK LACQUER GROUND. THE TABLE OR STAND, EUROPEAN EIGHTEENTH CENTURY

been generously supplied with examples of every class of object, from the finest work of art produced for a cultivated and acute patron to the most utilitarian objects made to sell, and to sell quickly, in the native towns and villages.

One is, of course, inclined to utterly neglect the

immense quantities of goods made for export to foreign markets, but at certain periods and in these are clothed with that



NO. 111a.—A METAL MIRROR WITH STAND AND CASE IN GOLD AND BLACK LACQUER OF AN EARLY NINETEENTH-CENTURY DESIGN



NO. 111.—CABINET OF WOOD LACQUERED IN BLACK BY THE CARVING OF MAGNETIC METHOD OF THE EIGHTEENTH CENTURY. THE LACQUERING AND MOUNTS ARE OF DECORATIVE WHITE METAL

beauty which comes so easily to the least informed of Japanese artists, and is often denied to the most cultured among our own. So that in considering the lacquers of Japan one may say the world is before us, and all periods and all styles, both grand and simple, will give one pleasure and create an appetite for more.

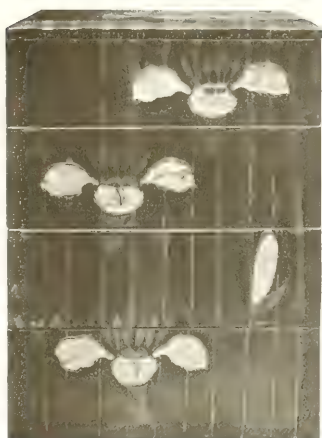
Of course the great collections have already been formed. The princes of Japan treasure their antique lacquer as our great houses seek to defend their rent-rolls, pictures, and jewels. But still, in a changing world there are always examples to be found by those who seek specimens as beautiful, if not at the moment as valuable, as those collected by our ancestors three generations ago.

Perhaps the illustrations here given may more clearly show the examples which can still be gathered by the collector. The *Norman* in the first picture is one of those pieces which we can be sure was made for native use. As

Old Lacquer

a matter of fact, it bears the arms of the Tokugawa and the Hosokawa families, and has many other characteristics which go to prove its genuine qualities. The crests of well-known Japanese families do not appear, as a rule, on pieces of lacquer made for the European market, and thus when historical arms and badges are to be found on specimens an added interest is given to them.

This sedan-chair is of nineteenth-century workmanship. More than 4 ft. in height, and 4 ft. 6 in. in length, it is fitted with a massive bar for transport, which is over 14 ft. in length. Such chairs find their way into



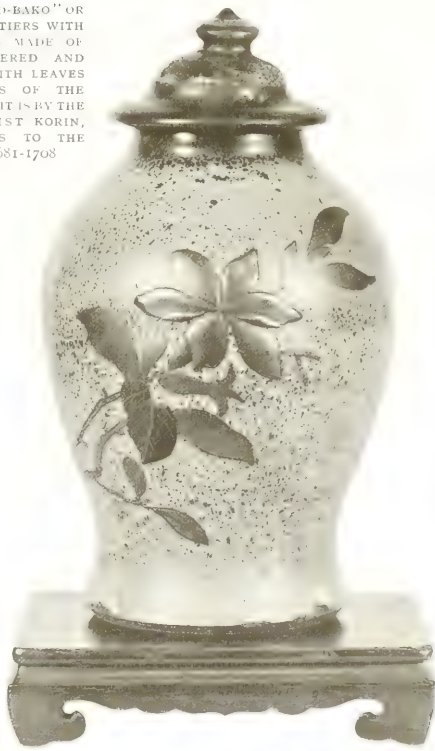
No. IIIb.—"JO-BAKO" OR BOX IN FOUR TIERS WITH LID. THIS IS MADE OF WOOD LACQUERED AND DECORATED WITH LEAVES AND FLOWERS OF THE WHITE FLAG. IT IS BY THE FAMOUS ARTIST KORIN, AND BELONGS TO THE PERIOD 1681-1708

Europe from time to time; but they will become rare, for the native demand is declining.

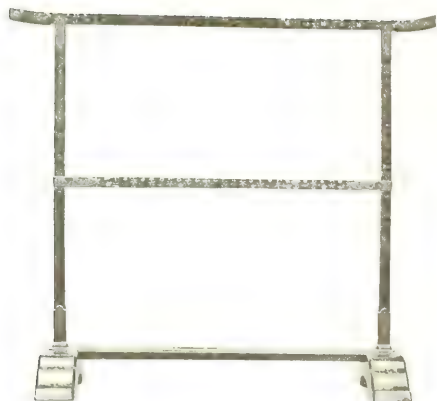
The second picture shows a class of cabinet which has long been in fashion in Europe, and has been skilfully copied in the past in France and Holland, and no doubt in Venice, England, and elsewhere. Japan in her turn borrowed the main idea of this sort of piece from China, where—judging by those which we alone possess—vast quantities must have at one time been produced. The decorative qualities of such a piece have delighted generations from the seventeenth century onwards even unto to-day, for time



No. IV.—AN EXAMPLE OF JAPANESE LACQUER APPLIED TO FARTHENWARE OF EARLY EIGHTEENTH-CENTURY MANUFACTURE



No. V.—ANOTHER SPECIMEN OF THE SAME KIND, SHOWING A DECORATION IN GOLD AND GREEN LACQUER AGAINST THE GREY-BROWN BACKGROUND OF GLAZED POTTERY



NO. VI.—A LACQUERED WOODEN STAND, OF THE EIGHTEENTH CENTURY, BELONGING TO THE EARLY NINETEENTH CENTURY. IT IS OF THE TYPE OF THE STANDS USED BY THE JAPANESE ARTISTS IN THEIR WORKS.

seems only to add to their grace of colouring and effective workmanship, and wear and use does not harm the carefully prepared lacquer and the well-arranged metal work.

Our eighteenth century European stands, so often found with these chests, but serve to show how much we had still to learn from the Oriental artist in the matter both of design and decoration. Such a cabinet as that which follows belongs to the interesting style of Japanese lacquer work known as *makie*. The particular piece is of wood lacquered in deep red, and carved into a design of peony sprays. On the front, which is made to fall down, are also seen the two mythical *ho-ho* birds, of happy portent. The parts which do not show the decoration are in brilliant black lacquer. Within are six small drawers, each with a handle in the symbolic form of a bat—suggesting happiness. At the sides are two strong drop handles. This piece belongs to the eighteenth century, and is an example of a class of work which may still be come upon by the modest collector. In earlier centuries, when such objects were made, it is also still obtainable, but it shows beautiful if somewhat late work, and is at once a decorative and a useful piece. The next example, *makie*, is a chest of drawers, with a lacquered design of the sweet flag in mother-of-pearl and pewter on a gold ground, and a gold ground of good fortune for the lacquer. Although the photograph does not show its beauties to the full, it is a remarkably excellent piece from the hand of the gifted painter and lacquerer Korin, who died in 1716. This artist belonged to the school of Kōchōrō and of Sōetsu, but he was

greatly daring in his methods, and his treatment of natural objects marked a departure in lacquer work. He was truly copied in the nineteenth century by the many imitators of the artists of that period, but it is said that his rich grounds of matt gold have never been reproduced. Although always greatly admired, Korin, however, was not representative of his period, and his hand has to exert a kind of little aside from the conventions of the Japanese artist in this particular branch of their work.

A totally different sort of production may be seen in the two next pictures, showing some large jars of glazed earthenware with designs of insects and flowers in gold and green and brown lacquers. This style of ornament is arranged by the artists to harmonise



NO. VII.—A LADY'S MIRROR AND DRESSING-TABLE, BELONGING TO THE EARLY NINETEENTH CENTURY.



NO. VIII.—CHARACTERISTIC BOX, WITH COVER OF NINETEENTH-CENTURY LACQUER IN BLACK AND GOLD. THE DECORATIONS ARE VERY BEAUTIFUL, AND THE TECHNIQUE PERFECT

with the beauty of the ware upon which it is superimposed—the result displaying an effect at once characteristic of Japanese art, and the grace and charm the craftsmen of that country know so well how to produce.

In collecting lacquer examples, at the present time, it is of great advantage to choose only such pieces as are made for native use, for they are invariably skillfully produced. Among such pieces the stand for holding robes is, as it were, indigenous to Japan, and therefore of especial interest. Although we can find



NO. X.—A RICHLY LACQUERED TORTOISESHELL BOX OF THE LATE EIGHTEENTH CENTURY. THE DESIGN IS IN GOLD ON A DEEP BLACK GROUND



NO. IX.—A BOX OF A SIMILAR CLASS TO NO. VIII.

a use for such examples here, they have never been produced for the European market, and therefore the workmanship and decoration is done by artists for artists, with pleasing results. This may also be said of No. vii., which is a characteristically rich example of a mirror on stand and chest made for a lady's service. The work shows cultivated style of the early nineteenth century. Nos. viii., ix., x., xi. and xii. are less markedly made for the Japanese; but they were probably produced before the Revolution, and therefore belong to the first half of the nineteenth century. All the careful work of that time will increase in value, for the old delicacy of craftsmanship is passing, and great



NO. XI.—A FAVOURITE DESIGN GREATLY USED IN THE NINETEENTH CENTURY ON MANY KINDS OF BOXES AND PANELS IN CAREFULLY WORKED GOLD AND BLACK LACQUER

pieces have now to be paid for a objects requiring the infinite labour which was expended on such boxes, trays, and panels in what we may call mid-Victorian days.

The illustration No. xiii. shows two of the beautiful trifles which were made from early Japanese gold-on-gold lacquer. Such pieces belong to the aristocracy of this material, and, although not easy to find, may still be occasionally met with at no very great price. The present examples are set in eighteenth-century gold, and have passed from one famous collector to another, until at last they have found safe harbourage in a well-known museum.

Among the smaller objects which greatly attract the student of old Japanese lacquer, few are more charming than the sweetmeat boxes and perfume holders which have been so long fashionable in Oriental society. In the photograph No. xiv. will be seen a *ko bako*, or perfume box, in the form of a drum. This is of wood, lacquered on the outside with gold, incrustated with mother-of-pearl, and the inside with *nashiji*. The cover is decorated with the admired and interesting crest of the Daimio of Okabe, round which are arranged minute plaques of mother-of-pearl. In the wide circle beyond are the two beautiful *ho-ho* birds, supported by sprays of the *kara-kasa*. Within the lacquered cover is a design in gilt and colours showing a group of cock, hen, and chicken in slight relief. The box contains three



NO. XIII. BOWL AND COVER OF GOLD AND BLACK LACQUER INLAIN WITH DESIGN IN COLOURED MOTHER-OF-PEARL. MANY SUCH PIECES WERE MADE FOR JAPANESE USE IN THE FIRST PART OF THE NINETEENTH CENTURY.

sweet boxes made in the form of the Okabe crest. The outside of them is ornamented with a design of conventionalised waves in delicate relief. The above was the work of a seventeenth-century artist, no doubt for the benefit and refreshment of his patron, the Okabe Daimio of the period. Such examples are not easy to find but they drift occasionally into the sale-rooms of Paris, New York, and London. On the same photograph is to be seen an interesting sweetmeat box, or *washi-bako*. It is of wood carved to represent a vessel laden with the emblems of good fortune—rice bags, the hammer

of Daikoku, and some of the symbolic "precious things." There are also three storks, and on the waves will be found those types of longevity, the hairy-tailed tortoises. This is an example of brilliant eighteenth-century work such as many now seek, and seek in vain.

Of the medicine box, or *inro*, I have not here given many examples, as at least one article on this subject has appeared in THE CONNOISSEUR MAGAZINE, and many European collections are particularly lucky in possessing large quantities of these beautiful examples of lacquer work. The illustration No. xv.



NO. XIV. TWO SWEETMEAT BOXES OF THE EIGHTEENTH CENTURY, SHOWING BEAUTIFUL PARTS OF JAPANESE LACQUER WORK. THE GOLD-ON-GOLD. SUCH EXAMPLES WERE ALWAYS APPRECIATED, AND ARE NOW OF IMMENSE VALUE.



NO. XIV.—Two circular lacquer boxes, one with a dark, swirling pattern, the other with a central circular motif surrounded by floral and foliate designs. Below them is a boat-shaped box, possibly a casket or a small chest, with a lid that depicts a scene with figures and animals, possibly a hunt or a domestic scene, set against a background of stylized waves or clouds.

however, shows a typical example of richly lacquered wood depicting water and weeds in slight relief, and further ornamented in a much appreciated style with carved fish in tinted mother-of-pearl.

This example is from the admired hand of the artist Hanzan (1665-1748), who was a pupil of Korin's pupil, the lacquerer Kitsuo, whose work was often enlivened by the introduction of medallions of pottery, jade, and ivory. Hanzan was, however, famous for his careful and yet bold use of mother-of-pearl—a style which has been greatly copied since his time.

The cabinet seen in illustration No. xvi. is one of a great number shipped into Europe in the early eighteenth century, and admired and copied by various Western nations ever since. They are equally decorative to-day as when they first left their birthplace two or three centuries ago. The rather



NO. XV.—A hanging lacquer cabinet, decorated with three fish medallions, arranged vertically. The cabinet has a simple handle at the top and a small loop or cord at the bottom.

elaborate Chinese-Chippendale style of the stand and the delicate English lacquer work on the legs show that the chest was thought worthy to be loved many generations ago even as it would be to-day.

The intricate and delicate labour which the Japanese have been inclined to lavish on all weapons of war, from their warriors' saddles in the twelfth century to the various accoutrements in use until very recent times, has supplied us, among other things, with a very large number of beautiful sword scabbards on which the lacquerer's art is carried to a high state of perfection. Usually the finest examples are fitted with rests or stands, which are also decorated in various styles worthy of the consideration of the collector.

It has been said that the combination of qualities required for the production of fine lacquer are to be found in no other people



NO. XVI. AN OPEN JAPANESE CABINET OF THE STYLE SHIPPED TO EUROPE IN THE EARLY EIGHTEENTH CENTURY. THE STAND IS IN THE CHINESE-CHIPPENDALE STYLE OF ENGLISH MANUFACTURE, DECORATED WITH LACQUER WORK BY A BRITISH ARTIST.

than the Japanese, and although one may personally prefer early Chinese workmanship, it will be readily granted that the Japanese have perfected the use of this difficult material, and produce that which appears to be a spontaneous result with infinite care and labour and perfect precision and indefatigable patience.

Added to these virtues is the rich dower of perfect taste in composition and design, and thus it is not surprising that among all the beautiful works of the hand of man, the old lacquer of the Japanese has often been spoken of as the one thing of all the arts which is completely perfect.



NO. XVII. TWO DEEPLY DECORATED SWORD CASES, SHOWING RICH COLOURS AND DESIGNS IN LACQUER, AND A STAND ALSO ORNAMENTED IN THE SAME MATERIAL.

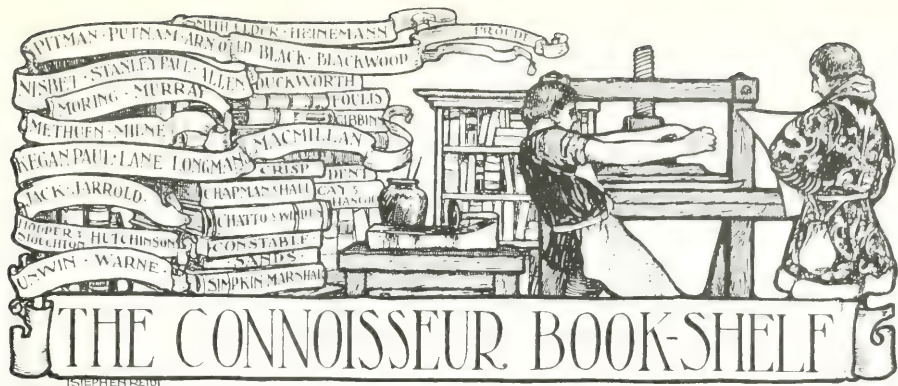


VIEW ON LAKE OF BRIENZ

In the Victoria and Albert Museum

FROM "TURNER'S GOLDEN VISIONS," BY C. LEWIS HIND

Published by Messrs. T. C. and E. C. Jack, Edinburgh



"I CANNOT like these red flaming walls," says Mr. Lewis Hind, referring to the new Turner rooms at Millbank, "the two large galleries on the main floor, adorned with the rich silk brocade that dazzles and distresses." Many will share the critic's sentiments. A few years hence, when the kindly London

smoke has toned down the aggressive reds and the garish gilding into something more restful and retiring, the walls will become a perfect setting for the pictures; but, until then, there are many who may find almost more enjoyment in leisurely studying the works through the medium of the delightful reproductions contained in Mr. Hind's volume, than in jostling their way past the originals. This may seem a bold statement, yet the excellence of the reproductions justifies it. Though on a comparatively small scale—their average size is about 7 in. by 5½ in.—they are fine enough to give a vivid idea of Turner's art, of his wonderful colour, and, in the case of the smaller pictures and drawings, even of his virile and expressive brush-work. To the ordinary man, whom the very opulence of the display at the National Gallery of British Art tires and bewilders, and whose attention is distracted by the movements of the other visitors, this representative

anthology of the artist's work should prove a most helpful adjunct in realising its scope, power, and development. The plates, fifty in number, are gathered from many sources. Mr. W. G. Rawlinson's collection has been drawn upon as well as the contents of various national galleries. The work of Turner's later periods is most strongly in evidence. This is as it should be, for of the artist's earlier productions there already exists a wealth of translations in black and white, excellent, and indeed almost unsurpassable, in their quality; but these "golden visions" of his maturity, painted for his own enjoyment, could only be adequately rendered in colour; and that has not been possible until the present day, when the

resources of science have so been requisitioned in aid of the craft of the colour-printer, that he can reproduce the most delicate and subtle gradation of tint with a fidelity that is almost uncanny. No better example of this is shown than in the plate of *Norham Castle Sunrise*, given as the frontispiece. This ruin was ever a favourite theme of Turner's. He dated his success from one of his earliest versions of the subject, to quote his own words

recorded by Mr. Hind as having been addressed by him late in life to Cadell, the Edinburgh bookseller—"I took, and from that day to this I have had as much to do as my hands could execute." He returned to it again



"AND THE EVE TRAVELS DOWN TO OXFORD'S TOWERS"
REDUCED PLATE
FROM "THE SCHOLAR GUEST" (J. E. WARNER)

and again. The foreground is a reproduction of the final version—a water-colour made about 1835, and now hanging in the Tate Gallery—a truly marvellous effect in which the strongest darks are formed by a bill rampart of vivid blue, and a note of bright red afforded by the suggestion of a cow standing in the foreground. With the aid of these slender foils Turner attains a luminous brilliancy in his sunlight which no other painter has equalled, even when using the deepest colours to throw up the high lights. In the reproduction the spear shaft of pale, gleaming yellow, stretching athwart the water, almost dazzles the eyes; and this, too, though it is surrounded by tender, opalescent tints, which form a colour harmony exquisite in its tenderness and rhythmical cadence. This, perhaps, will be the favourite of the plates; but there are others equally fine, wonderful in their rendering of the autographic qualities of the artist's work, and reproducing the minutest gradations of colour with literal exactness.

Turning to the letterpress, it must be confessed that Mr. Hind has hardly made adequate use of his opportunity. If it were the sole mission of a critic to clothe his thoughts in easy, fluent, and picturesque English, this monograph would take high rank; but in a work of this importance, and from a writer of Mr. Hind's standing, an authoritative and coherent estimate of Turner's career and art was reasonably to be expected; this is hardly attempted. The author quotes copiously from the criticisms of previous writers; but these, though valuable in themselves, present the artist from so many varied stand-points that the accumulation of them serves only to confuse the reader. Mr. Hind, moreover, occasionally sacrifices accuracy to the desire of writing a telling sentence. Thus on page 61 he states that Turner's pictures, studies, and nineteen thousand sketches, make "altogether the largest amount of work produced single-handed by any artist since the world began." Without attempting to go back to those artists who flourished at and even before the early dawn of history, whose output neither Mr. Hind nor anyone else is in a position to reasonably estimate, it is only necessary to turn to the records of Turner's contemporaries to find artists who were equally industrious and prolific. Old James Ward, for instance, exhibited one picture at the Royal Academy against Turner's 258, and, when on one occasion he was reproached by a friend for idleness, stated that he had made over sketches for a single month; this is a larger number than Turner sketched in the course of a year.

Mr. Hind does something less than justice to Turner's character as a man. He lapses on his miserable nature, perpetually recalling his lack of education and faulty spelling, tells us his lips betokened "something sensual," that he had "covetous eyes," that he was "rude and coarse and common," and "the opposite of a gentleman." He quotes with approval Mr. Cosmo Monkhouse's description that "in the articulate moral, social word—none, he was a coarse and inferior . . . small and vulgar." He goes on to commend the idea of a being with a coarse personality, a combination of Propriety and Coarseness, as "the most accurate word in the English or Latin vocabulary to describe the character of the man."

misshapen in his nature as the latter. The picture is hardly consistent with what Turner's unprejudiced contemporaries have told us of him. We must judge him not according to the polite standards of our own days, but of those in which he lived, and taking this into account, we shall not find him greatly wanting. Ill educated as he was, he was hardly inferior in this respect to many of his brother craftsmen. The courtly Lawrence was hardly better taught; and W. L., who was predecessor of the latter in the Presidency of the Academy, was not ashamed in an official letter to wish the members of a society who had invited him to dinner "all manner of *phylicity*," yet neither of these artists were greatly handicapped in their intercourse with the most exalted society by their lack of speaking. We have *Ladies' Memoirs* to assure us that Turner was not by nature a misanthrope. He tells us that on varnishing days at the Academy the artist "was the life of the table," and later on says, "In careless conversation he often expressed himself happily, and he was very playful at a dinner-table, nobody more joyous. He was a social man in his nature; and it is probable that his reserve manner of living arose very much from the strong wish, which every artist must feel, to have his time entirely at his own command." Mr. Algernon Graves, who had the distinction of frequently being taken on the great painter's knee when a child, recounts that when his father, the late Mr. Henry Graves, lived at Lambeth, between the years 1835 and 1845, Turner used to dine with him almost regularly on Sundays, and was always lively and well-mannered. His business relations with Mr. Graves senior, who issued more plates after Turner than any other publisher, were of the most amicable character. Once, indeed, there seemed a prospect of a little breeze: this was when the painter presented his bill for his expenses incurred during a journey taken on the publisher's behalf. Mr. Graves questioned the accuracy of the amount, for it was so ludicrously small that he thought there must have been some mistake. Turner, mistaking his motive, retorted sharply, "I should like to see you do it for less."

Apparently the artist had performed most of the journey on foot, and lived in the most economical manner. None of these incidents accords with Mr. Hind's "crafty tradesman," neither does the following letter—not previously published—written by Turner to one of his patrons, Mr. H. McConnel, of Manchester:

"MY DEAR SIR,—Happy New Year to you, and many of them. I write to tell you that I answered you before asking me to give you one, which I felt to do to do it upon me as to the amount."

"Believe me, most truly,

"J. M. W. T. 1840."

There is the letter of a simple, straightforward man, and well accords with Turner's real character. His faults, such as they were, were on the surface, easily covered, some of them appear as virtues in disguise. His alleged misanthropy was but the outcome of self-abnegation, the result of his determination to show no



MRS. MANWILL

BY GEORGE ROMNEY

FROM "GEORGE ROMNEY"

BY A. R. CHAMBERLAIN (METHUEN)

social pleasures to interfere with his pursuit of art. He was called modestly because his wants were simple and he disdained ostentation. That he was a keen hand at a bargain there is no doubt, yet the prices he put on his works were low. Mr. Hand tells us that he was willing to paint a picture the size of *The Fighting Temeraire* for 200 guineas: this is half the amount that Lawrence received for a full-length portrait, and only about a quarter of the sum that one of Callcott's pictures realised in a sale a few years later. He always showed a kindly feeling towards his fellow artists: though men with powers far inferior to his own were honoured with knighthood, he made no complaint. He assisted many of the younger artists with useful hints, conveyed in the briefest of sentences, or perhaps by a touch of his brush on their work. He was largely instrumental in founding the "Artists' Benevolent Association," and had his will been carried into effect, the bulk of his wealth would have gone to form a charity for decayed artists. But, after all, his best record was in the work he produced. He knew his art was his greatest talent, and gave his life to it.

The Shadowless Man, by Adelbert von Chamisso, Illustrated by Gordon Browne. (Chatto & Windus, 3s. 6d. net)

THAT interesting minor classic, *The Shadowless Man*, has perhaps never been more happily illustrated than in the present tastefully mounted edition. Mr. Browne's drawings show much humour, and occasionally he rises to some height of tragic power. It is, however, in his realisation of the ludicrous attributes of the characters in the story that he most excels.

The Teaching of Drawing, by S. Polak and H. C. Quilter. (W. B. Clive, University Tutorial Press, 2s. 6d.)

THIS little volume should prove a most popular handbook to those engaged in teaching drawing and painting. It goes thoroughly into the subject, is illustrated with numerous plates and diagrams, and covers the whole range of elementary pictorial art.

The House of the Sleeping Winds, by Enys Tregarthen. (Rebman Limited, 5s. net)

THIS volume of new and fascinating fairy stories, drawn for the most part from the Cornish folk-tales, will doubtless be an acceptable gift-book at the Christmas season. Miss Nannie Preston's illustrations, several of which are reproduced in colour, are well composed and highly decorative.

EXCEPT for its incongruity in association with Robert Louis Stevenson, the fault can be found with the Gothic ornamentation in the style of a medieval missal with which Mr. Alberto Vargas has enriched the volume containing the prayers written at Valima by the one of the most famous of modern writers. The prayers themselves are couched in noble and dignified language, and breathe the humble

and unostentatious piety which distinguishes Stevenson's writings on the deeper thoughts of life. The work is prefaced by an interesting introduction by his wife. The *omnibus* of the volume is excellent, and at the moderate price asked for it, it should find great favour with Stevenson's admirers.

Aspects of Death in Art, by F. Parkes Webber, M.A., M.D. (T. Fisher Unwin, 5s. net)

A LARGE amount of research must have been expended by the author of this somewhat grim work in making the record of the mental attitude shown towards the idea of death in the illustrative works of art, the engraved gems and the other memorials of the dead by peoples of all times and religions. Dr. Webber has gone deeply into the subject, and the book, which is well illustrated, forms a repository of much interesting lore.

A NEW edition of this beautiful work, published at half the price of the former one, will be welcome to

Old Italian Masters, engraved by Timothy Cole, with historical notes by W. J. Stillman. (Fisher Unwin, 20s. net)

all art-lovers whose purses have not permitted them to acquire the earlier issue. On the merits of Mr. Cole's engravings there is no need to enter.

In his own style he is unequalled, and he is able to express in wood engraving varieties of tone and texture which have never before been essayed by any individual master of the art. Mr. Stillman's text forms a most instructive accompaniment to the plates, and if the impressions from the latter are not quite so sharp as they were in the first edition, the difference is so slight as to be hardly appreciable.

Human Anatomy for Art Students, by Sir Alfred D. Fripp and Ralph Thompson, with drawings by Innes Fripp. (Seeley & Co., 7s. 6d. net)

Modelling and Sculpture, by Albert Toft (Seeley & Co., 6s. net)

THE latest additions to the admirable New Art Library, edited by Messrs M. H. Spielmann and P. G. Konody, are a couple of thoroughly practical works which should be of the utmost value to art students. They are profusely illustrated with plates which are specially selected to elucidate the text, which latter is clear, concise, and informative. The work on anatomy combines the best scientific and artistic information, while Mr. Toft's reputation as a sculptor of marked power and vitality guarantees that the instruction he gives is thoroughly reliable.

Hand-loom Weaving (Plain and Ornamental), by Luther Hooper. (John Hogg, 6s. net)

ANOTHER book of a technical character is Mr. Luther Hooper's work on weaving, which forms the latest addition to the Artistic Crafts Series. This, again, is a thoroughly practical work, profusely illustrated with plates and diagrams. Mr. Hooper traces the methods of the craft from its beginning up to its most elaborate forms, explaining how each process is done in a manner which should make it intelligible to the veriest tyro.

Prayers Written at Valima By Robert Louis Stevenson (Chatto & Windus, 6s. net)

omnibus in the style of a medieval missal with which Mr. Alberto Vargas has enriched the volume containing the prayers written at Valima by the one of the most famous of modern writers. The prayers themselves are couched in noble and dignified language, and breathe the humble

Theory and Practice of Perspective. By G. A. Storey, A.R.A. (Henry Frowde, M.A., 10s. 6d.)

A MASTERY of perspective is an essential part of an artist's mental equipment—without it he must be for ever making blunders in his work—and yet its study is too often neglected. Perhaps this is because books on perspective are generally dry reading, setting up arbitrary rules without giving the why and the wherefore, so that the student has

against the matter of so many books, when at the zenith of his power. Hence the Continental work chiefly refers to the period of Napoleon's fall and escape. In both sections Mr. Broadley has performed his work with great thoroughness, and the result is a contemporary record of Napoleon which portrays the feelings with which he was regarded more accurately and with greater force than any serious history.



VASARI'S PORTRAIT OF LORENZO DE' MEDICI (FROM "THE LIFE OF GEORGIO VASARI" (LEE WARNER))

to learn the science by rote without fully comprehending the reasons for its existence. Mr. Storey's book does away with this state of things. He treats perspective as a series of problems, and beginning with the most elementary, lets one grow out of another in ordered sequence until the student is led up to the solution of the most difficult. The plates and diagrams are excellent, and Mr. Storey's text is noteworthy for its clearness, conciseness, and expository power.

Napoleon in Caricature, 1795-1821. 2 Vol.
By A. M. Broadley. (John Lane, £2 2s. net)

MR. BROADLEY'S interesting record covers the work of both the English and Continental artists. The former are perhaps the more interesting, being marked by a greater point and virulence than the latter dared employ

The Life of Giorgio Vasari. By Robert W. Carden (Philip Lee Warner, 16s. net)

Most cultured people have heard of Giorgio Vasari, the author of that immortal work, *The Lives of the Italian Painters*; but few realise that Vasari himself was numbered among the masters of the Renaissance in his twofold capacity as painter and an latest master of the great masters indeed, but an artist of respectable ability, who has left several important works behind him. He, moreover, moved among some of the most famous personages of Italy. All these facts contribute to make his life a most interesting one. Mr. Carden, who has an exceptional knowledge of the man and his period, has made his ably written monograph as fascinating as a romance, and thrown a most vivid light on the most picturesque period of the Italian Renaissance.

RECENT additions to Mr. A. G. Black's series of "Brandy Book" now a happy combination of good art and asiditship. In all the work, where the letterpress has not been written by the illustration, the push of place on the title page has been given to him. Perhaps the admirably reproduced colour plate, which appears in each volume, is of the precedence, yet it is not too much to say that the literary matter accompanying them is as good as to warrant publication without any extraneous adjuncts. Mr. A. G. Bradley carries us down the Wye and it joins the waters of the Severn, culminating with a flow of

language at a time interesting, and which at times reaches a high level of picturesque style. His pages are replete with well-told legendary lore, and his descriptions of scenery so vivid as to atone for Mr. Sutton Palmer's neglect of the upper regions of the river in his drawings. The artist has distributed his favours very unequally, unwisely devoting most of his attention to hackneyed beauty-spots. Of Tintern he gives us four views, all charming, yet not sufficiently so as to justify such frequent repetition of this over-painted theme. His richly coloured *Near Rhayader*, with its fine effect of sky and distant mountain, and his *Builth*, with hill and forest standing out distinct in an atmosphere clarified by the approach of rain, makes one regret that Mr. Sutton Palmer did not give us some glimpses of the wild moorland scenery about the skirts of Plynlymon.

In *Pompeii* Mr. Alberto Pisa's twenty coloured illustrations have been reinforced with some half-dozen reproductions from photographs of statues and vases discovered in the city. The colour-plates vary in quality; some of them would be improved by sharper and a spier handling, and a more decided rendering of the texture of the stonework, which is occasionally not to be distinguished from that of the ground. Mr. Pisa, however, is always happy in his colour, sometimes delightfully so, and his work is distinguished by delicate atmospheric quality. Mr. Mackenzie's letterpress is at least worthy of the illustrations.

Mr. R. Forester Felton is a master of the art of floral decoration. His book on the subject, illustrated as it is by a fine series of colour-plates, forms an admirable guide to those who are interested in the arranging of flowers for the adornment of dinner tables and similar purposes. What he says he says well, and to the point, and he can be trusted to add nothing more than we desire to make their surroundings beautiful.

Mr. G. F. Fenwick has made an excellent *Album of Flowers and Gardens*. The collection of water-colour and oil paintings, which are arranged in a most interesting and instructive manner, and which are well illustrated by the letterpress, of a fine and clear type, he implements with artistic and literary felicity. To those

who know the Alps the book should prove of enduring interest, while those who do not can yet read it with profit and pleasure.

IN Rome the traces of different ages are so remarkably commingled. Each generation has largely used the monument of their predecessors to serve in the adornment of their own, or even as building material. The result is an archaeological chaos, which can be reduced to some kind of order only by the most painstaking research. Among the explorers of the monumental history of the eternal city, Mr. Davies, by reason of his present work, must take a distinguished place. His book embodied a mass of material gleaned from the works of German and Italian critics, as well as that resulting from the researches of the author. To digest this into a coherent and comprehensive form, which should be clear, concise, and interesting, is a task which demands considerable literary skill as well as antiquarian knowledge. Mr. Davies shows his proficiency in both counts. If some of his attributions are open to dispute, here, at any rate, has always good reasons for them. His criticisms and remarks on the fifteenth-century sculpture are generally marked by good judgment; while the sidelights he throws on the artistic and political history of the period are of great value. It is a book that should be a most valuable addition to the library of anyone interested in the Roman churches.

IN many respects *The Life of Romney*, by Mr. Arthur B. Chamberlain, the coadjutor of Mr. Whitworth Wallis at the Birmingham Art Gallery, is the most satisfactory biography of the artist that has yet been published. It holds much the same position to its predecessors as does Farrar's *Life of Christ* to the four gospels; the author having not so much endeavoured to discover fresh sources of information—an almost impossible task in this case—as to harmonise the accounts that were already been written of the great portrait painter, and arrange the facts that they contain into a coherent and well-ordered narrative. Mr. Chamberlain is well fitted for such a task; he has sound judgment, knows his subject thoroughly, and writes with a feeling for style which is unfortunately not too seldom deficient among writers on art. In his office of critic he assumes the position of judge rather than that of advocate, and impartially discriminates between the too lavish eulogy which has recently been showered on Romney's works and the somewhat contemptuous criticism awarded them in earlier years. This is a task of considerable difficulty. Perhaps the comparison of portraits has suffered more in years of fortune than that of Romney. In his lifetime he rivalled Reynolds in popular favour, and with a few years of his death scarcely a critic had a good word to say for him.

pictures. It was not until the seventies that his pictures began to realise prices in the auction room which contemporary academicians would not have disdained to accept for their own known works. Thus, in 1875, the

Romney is now worth thirty. Further, while Romney pictures in the future maintain this position, or will they, too, suffer another reverse in the wheel of fashion? Mr Chamberlain appears dubious on the point, and has



THOMAS AND CATHERINE ASPIN. BY GEORGE ROMNEY.
FROM "GEORGE ROMNEY" BY A. J. HAMMERSTEIN. (METHUEN)

Lady Hamilton at the Spinning Wheel fetched the then record price for a Romney of 772 guineas. Today a similar work might realise ten or twenty times as much. It is significant of the change in public opinion that in the same year Frith's picture of *Romney's Lady* brought 4,350 guineas, now, under the hammer, it would probably not fetch a fifth of the amount; in other words, whereas in 1875 the Frith was worth six Romneys, a

the opinion that Romney's reputation stands higher than it deserves, if gauged by the extraordinary prices paid for his efforts. Mr Chamberlain is, in right, to be regarded the artist's poorest works, sold for excessive sums on the strength of his reputation, rather than on his own merits. But Romney's best pictures will probably more than maintain their value. In these he proves conclusively the falsity of Redgrave's assertion, "that while the

he Romney and Reynolds had done far better. His outlook was narrower than that of the latter artist. In his mastery of colour he was inferior to both him and Gainsborough, but he possessed a greater feeling for line than either of them. His methods were more simple and direct, and he often achieved substantial and natural effects which were only possible to them through their greater technical skill. Mr. Chamberlain's volume is illustrated with 2111 reproductions. The subjects of these are admirably selected, so as to embody the whole range of Romney's art, and many of them, including a number of the most pleasing, have never before been reproduced. The execution of them, however, is unequal, and in some the detail has not adequately been brought out. A useful list of modern engravings after Romney, by Mr. Ernest H. Hare, is added, which is substantially complete, though there are one or two engravings omitted—for instance, Mr. Frank Short's mezzotint of *Emma Hart*; while it might have been more valuable if different pictures of the same name had been better distinguished—thus the engravings of W. Henderson and Norman Hirst, of the full and half-length versions of Lady Poulett respectively, are catalogued as though they were of the same work. A very full index materially adds to the utility of Mr. Chamberlain's book by making the immense mass of information he has accumulated readily accessible.

WHAT may be termed a gossiping guide to London public picture galleries has been written by Mr. E. "Walks among Beresford Chancellors. All of those London's between Kensington and Bethnal Pictures," by Green come within the scope of E. Beresford his walks, and he discourses pleasantly and fluently about their Chancellors, M.A., contents. Where procurable, he F.R.Hist.Soc. gives us the histories of the works (Kegan Paul, mentioned, and details the most Trench, Trubner noteworthy criticisms which have & Co., Ltd. been passed on them. To the 7s.6d. net) general public the work should prove a most useful guide, while the handiness of its arrangement and the excellent index of the painters and pictures, given at the end, should appeal to the connoisseur to whom Mr. Chancellors' own criticisms may seem to lack proportion, and to be unduly eulogistic of certain phases of art more than justified for their attempt at literary expression than for their technical qualities.

"Pottery." A Hand-book of Practical Pottery for Art Teachers and Students
By Richard Lunn. (Chapman & Hall, in two volumes. Price 5s. net each)

THESE two volumes, like the two thoroughly practical volumes of Mr. Richard Lunn, the well-known lecturer at the Royal College of Art, South Kensington. Though intended primarily for the use of those engaged in pottery, or in some other art, they

should also prove a valuable addition to the library of a collector. In them he may find most useful technical information concerning the materials of china and earthenware, which should enable him to comprehend how the pieces in his collection were produced, and to better appreciate the skill of the potter in overcoming the many difficulties which beset him in the exercise of his art. Mr. Lunn's directions are clear, concise, and thoroughly understandable. The letterpress is amplified by numerous plates illustrating the various processes and appliances of the potter, and some of the finest results of his labours. Altogether the volumes may be thoroughly recommended to those who desire to acquire a practical or theoretical knowledge of the handicraft.

THEM DE LAING, the editor of Messrs. Methuen's *Classics of Art*, should have secured for Michelangelo

Michelangelo
By Gerald
S. Davies
(Methuen
12s. 6d.)

on behalf of the English public the services of Mr. G. S. Davies, will be, to those who remember his work on Hans Holbein and Franz Hals, a matter for congratulation; congratulation tempered, for some readers, by regret that he should have been obliged, in dealing with the greatest of the Florentine sculptors, to confine himself within limits necessarily predetermined for a book which is to form one of a series.

The combination of a concise text by highly competent critics accompanied, whenever practicable, by exhaustive illustrations of the artist's work is the aim of this series, in the fulfilment of which Mr. Davies has produced a biographical study of the master as seen through his work which places itself immediately in the front rank of the literature of the subject.

From the standpoint of purely biographical matter it is, to a remarkable degree—considering the available space, and the fact that the writer avowedly makes no attempt to deal with Michelangelo's literary or engineering activities—inclusive of earlier work; while for the benefit of those who wish to pursue the comparatively secondary interests and those who love the detail of side issues, there are sign-posts at hand in the form of bibliography, footnote, and appendix. In certain respects, therefore, Mr. Davies's book may be said to displace earlier biographical work, not excepting that of his most notable predecessor in the English field, Mr. J. A. Symonds. Let us hasten here to add that Mr. Symonds's two volumes, showing forth the master under all the manifestations of his genius, set in a luminously apprehended background, and given through the medium of a literary style which alone ensures delighted attention, will remain an important essay to the student of aesthetics. It can valuably be read side by side with the present work, which supplements it, on the documentary side, in the inclusion of the sifted results of modern research, and otherwise in presenting the master from a different angle of vision.

A glance at Mr. Davies's selected bibliography, including besides the Condivi and Vasari lives, the

Milanesi letters and recent Italian work, the names of Symonds, Holroyd, Grimm, Steinmann, Geymüller, Burckhardt, and Berenson, will suffice to show something of the scope of his enquiry.

But, as we have already hinted, Mr. Davies is not purely biographical. We find ourselves face to face at the end of the life-story with a picture of Michelangelo, with an "impression"—in the sense that implies the unerring sacrifice of non-essentials—standing out from the pages, and revealing inferentially much that has gone to the making of it.

Patiently immersing himself in the spirit of the Italian Renaissance, Mr. Davies has, we gather, found his final interest in the endeavour to state Michelangelo in terms of mental and moral consciousness. He subordinates, while recognising their interdependence, the immediate warmth of aesthetic experience to its resolution in the thought of the observing mind. We find him, for instance, concerned—in dealing with Michelangelo's much-discussed use of the nude—not with criticism, polemic or apologetic, but rather with feeling after the reasons, the attitude of spirit, which, once full grown, led at that moment, in the hands of that man, to the use of the



BACCHUS. PAPPALARDO, FLORENCE. FROM G. S. DAVIES'S "MICHELANGELO" (METHUEN)

undraped human form as a sole symbol for the divine revelation.

The heroic life, beset with difficulties, harassed by the whims of patrons, dogged for the most part by poverty and privation, achieving until the end feats of endurance unparalleled in the history of art, worn through the last unrelaxing twenty years by painful disease—is quietly shown as part of the miraculous march of human development, as the climax of the idea of his time, interpretable in the light of modern reflexion.

And Mr. Davies's interpretation of Michelangelo is to the reader who finds himself attuned to it responsible for the power and freshness of the two central chapters, which might so easily have been tedious, devoted to the meanings in the Sistine Vault and in the Medici Tombs, where, incidentally, Dr. Steinmann's ingenious *Gegenwartigkeit* is dealt with in detail.

Perhaps the most striking evidence of Mr. Davies's mastery of his subject is his bold contradiction, in the altogether delightful chapter on the National Gallery Panels, of the consensus of critical opinion with regard to the much-debated *Entombment*. Disposing of previous theories by an ingenious process of analysis and

elimination, he boldly claims the work as altogether from the master's own hand, an early production, a conclusion which has been, since its expression, remark-ably borne out by Sir Charles Holroyd's discovery, among the London drawings, of its original study.

More than for the frame of the Madonna on the right of the picture.

There are too fresh suggestions introduced by the same process in regard to one or two certain dates.

Only once does our author indulge in an unsupported expression of purely personal opinion, and that is in relation to the Leda, and so a piece of high-handed dealing which will, in England, be readily forgiven.

Altogether, compressed and tantalizing as it is in some directions, we have no hesitation in pressing this work upon the attention of many kinds of readers. The specialist will find it up-to-date, and, as we have already indicated, exhaustive in the matter of reference. Those to whom the subject is fresh ground cannot do better than trust themselves to Mr.

Davies; they may reap from their enterprise much more than a well-told life-history. And then there are the plates, a hundred and twenty-six in number, each one a triumph of modern photo-mechanical processes.

It is now more than forty years since Dean Milman wrote his "annals" of St. Paul's. Moreover, the work is out of print, so that Archdeacon Sinclair's *Memorials of St. Paul's Cathedral* will be eagerly welcomed by all lovers of our great metropolitan cathedral. The new volume gives a clear and detailed account of the great and beneficial changes that have been wrought in connection both with

the London, and its ordinances, since the "Annals" appeared, and in which the author, in conjunction with the venerable Dean of St. Paul's, the Very Reverend Robert Gregory, has played so important a part. The value of Archdeacon Sinclair's memorials is decidedly enhanced by his wise choice of Mr. Louis Weirter to undertake its illustration. This partnership of pen and pencil has produced most excellent results.

Mr. Weirter is that rarest among artists, an architectural draughtsman, who manages to combine technical accuracy and distinct individuality with the added grace of artistic and sympathetic treatment. The pencil frontispiece of the dome and cross of London's mighty fane is a credit both to the artist and to those responsible for its reproduction.

The cathedral library, Tijou's exquisite iron grille, St. Paul's from Fleet Street, and the interior of the nave looking east, are but a few of Mr. Weirter's contributions; while his bird's-eye views of London from the stone gallery looking east, and his

vision of the cathedral from Waterloo Bridge, are fine examples of the artist's romantic treatment of his subject.

The book is divided into two almost equal halves, treating respectively of the old St. Paul's, whose career ended with the great fire of 1666, and of Wren's master creation, which is still, with us, in ever-increasing glory and utility, thanks to the loyal service of zealous priests, such as Dean Gregory and the present author.

Archdeacon Sinclair does not hesitate to quote frankly and frequently from Milman and other authorities, while his interpolation of a charmingly imaginative chapter by the late Doctor Simpson Sparrow, in which he takes his readers for an imaginary stroll around the old



SIR CHRISTOPHER WREN'S FINAL DESIGN FOR ST. PAUL'S
FROM "MEMORIALS OF ST. PAUL'S CATHEDRAL" (CHAPMAN AND HALL)

cathedral at a period shortly before the Reformation, when the mediæval ritual and arrangements were as yet complete and in full swing, adds not a little to the fascination of this volume.

The illustration here reproduced shows Wren's final design for St. Paul's, usually and aptly called "The Nightmare Design," and which, so far as King Charles's approval and acceptance of it went, might have been carried out in every detail. Luckily, however, Charles, while approving the "Nightmare" as "very artificial, proper, and useful," gave the great architect liberty to "make some variations rather ornamental than essential, as from time to time he should think proper, and to leave the whole thing to his management." To what extent Wren availed himself of this permission, and how broadly he interpreted it, can be seen at a glance, for, to quote our memorialist, "he constructed a building almost as different from the approved plan as St. Paul's Cathedral is from that of Salisbury."

In conclusion, the publishers, Messrs. Chapman & Hall, are to be congratulated on having produced so excellent and valuable a memorial in so handsome a form.

IN *Rood-screens and Rood-lofts*, the joint authors, Mr. "Rood-screens Frederick and Rood-lofts." Bligh Bond 2 vols. and the Rev. (Pitman) Dom Bede 32s. net) Camm, O.S.B.,

have presented a work of infinitely wider scope and interest than its decidedly technical title would suggest. The two sumptuous volumes are in the nature of a combination rather than a collaboration, Mr. Bond being responsible for the historical essay on ecclesiastical screen-work, comprised in the first half of vol. i., while the rest of that volume and the whole of vol. ii. would appear to emanate from his Catholic *confre*. Apart from the general excellence of the book, we heartily congratulate whoever is responsible for the copious lists and appendices, and the remarkably clear double index, showing both the page of the text and the number of each illustration, whether a plate or merely a figure inset in the text.

Mr. Bond, in his essay, traces the combined influences of Greek, Roman, and Saracenic customs on the church screen of mediæval times, also the origin of

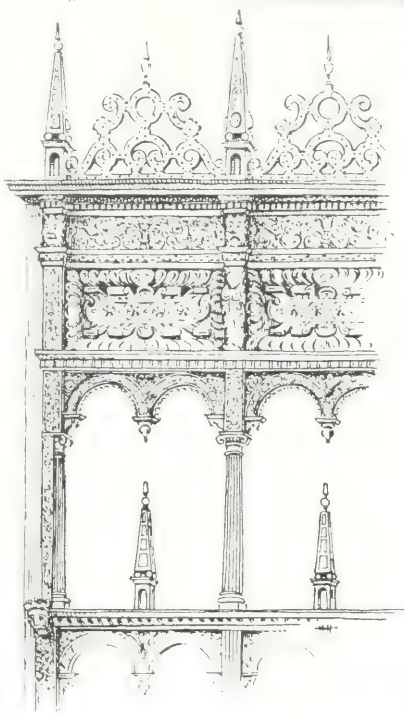
church screens from the early times of the long down to the Hussite era, epoch.

He further shows how these, in turn, have been derived from the Hebrew temples or synagogues, were divided into three sections by woven curtains, which, as time went on, once symbolic and material in their uses; and he also traces the similarity between the Innermost Sanctuary of the Jewish Church and the "Tablinum" or inner sanctuary of the Roman house.

In support of these statements, part of the woven veil in the Christian church, there is a remarkable illustration copied from a mural painting of, probably, the fourth century, discovered on the walls of the house of SS. John and Paul, chamberlains to Constantia, daughter of Constantine—the only known example of the house of a Roman Christian in Imperial times. This painting shows the deacons withdrawing the veils of the Inner Sanctuary, as the solemnant enters. The curtains or veils are, apparently, divided into square panels, which, at a later period, would probably have been covered with embroidered subjects taken from holy writ. The veils are on rings and rods, exactly like our modern portière.

The student who delights in tracing "influences" will here find much excellent matter to hand in comparing the reproductions of such early Eastern Iconostases as those at Pergamon and Magnesia, with the exquisite mediæval rood-lofts of Kerrefons, Priziac, and St. Fiacre, all in Brittany, which appear to be far more under Oriental influence than many of those in Italy or Sicily, despite their relative geographical positions. Indeed, this trail of the East is over all the decorations of the early Christian churches, our own included, as the peculiarly interesting illustrations to Father Camm's article on our west country churches constantly emphasize.

The first volume is, on account of its decided though absolutely unavoidable technicality, rather hard reading for the mere art-loving layman, though the profuseness of its illustration goes far to lighten his task. The second tome, however, consists almost entirely of hyper-illustrated descriptions of the various paintings of "angels, prophets, saints, and martyrs," which still adorn so many of the old west country churches, to say nothing



PORTION OF SCREEN AT CROSCOMBE, NEAR WILTS.
FROM "ROOD-SCREENS AND ROOD-LOFTS"

of the "Sydels," a hybrid race who seem to have combined the functions of the early Hebrew prophets with a personality and nomenclature partly pagan, partly early Christian, and entirely original. Their chief duties appear to have been to foretell the coming of Christ to various peoples the world throughout; while their individuality, according to their quaint west country lingers, must have been intense.

The heartfelt thanks of all lovers of the quaint and the curious (art or archaeology), and especially of searchers after examples of native talent in the arts and crafts, are due both to Mr. Bond and Father Camm, but more particularly to the latter, for drawing their attention and guiding their footsteps to this almost virgin hunting-ground, so easy of access, yet still so fresh and unhackneyed.

In conclusion, we can only repeat that these volumes, though technical, are never tedious, and though accurate, never aggravating. Indeed, they are admirably calculated, with their ninety full-page plates and three hundred inset illustrations, to interest and instruct the scholar, to please and amuse the archaeological dilettante, and to fascinate the lover of the frankly quaint and curious.

HAPPILY the author of this monograph does not commence with a discursive essay as so many writers do nowadays to conceal their want of practical experience in collecting. We might have had dug-up museum matter concerning the antiquity of glass-making or a survey of Roman glass in England as a *hors d'œuvre* to the volume. But this is an exceptionally practical volume, and keeps strictly to its subject, handles facts in an able manner, gives illustrations of fine specimens, and points the way to the collector in following profitably the fascinating study of old English table-glass. The mysteries of "tears," of "beads," of "air twists," and information as to the correct proportion of the spirals and the right way they should resolve, are discovered to the reader.

The illustrations are mainly confined to wine-glasses. More space to other objects—tankards, jugs, punch-bowls, and decanters—might strengthen the volume and give proportionate credit to the collection of glass as a whole. But the wine-waterfats are amply treated, and space might have been found to vary each glass.

A few occur in the Introduction: "It is a common fault of our English temperament that we often allow foreigners to reap the *fruits* of our hands industries which we lack the energy and impetus to undertake on our own account. The date is on

many nice things in connection with those who have extended a helping hand to the nation who have entered into the kingdom of the elect as a lover of his treasures. The volume, Mr. Lomax has made it to be, submitted to that section of the public who interest themselves in old English pottery, in the belief that they will view its shortcomings with leniency, and regard it as being merely a contribution by a fellow collector upon a subject thus far only lightly touched upon. But it is just such volumes as these, written by real collectors, that are of inestimable value to the great body of connoisseurs and dilettants who have limited tastes but better opportunities for their gratification.

The *Introduction*, by Mr. N. L. Solon, himself a pioneer of collecting in the by-ways and initiatory stages of forgotten English pottery, justly points out the value of such a collection as that of Mr. Lomax, which is entirely composed of the slip-decorated pottery made in England when potting in this country was in swaddling clothes. We are in agreement with Mr. Solon in welcoming this well-illustrated volume on slip-decorated ware as a valuable addition to our ceramic library.

Slip-decorated ware of early seventeenth-century days comes at once to its own as original native decorative work. The application of slip as a decoration was practised in Italy, in Germany, and in France; but the English potter in his naive conception builded better than he knew. Untrammelled by tradition or by decorative environment, as were his Continental *confrères*, he obtained a richer gloss, a more powerful harmony of tints, and reached his attractive effects in a bolder and more direct manner.

The Lomax collection is "an incomparable assemblage of almost unobtainable specimens," and the finely illustrated volume dealing with the examples, and tracing the evolution of the early potter's work, is invaluable. Of Tudor pottery the author possesses a jug dated 1569, the earliest dated piece of English pottery, two years earlier than known specimens, one at the Victoria and Albert Museum and one in the collection of Dr. Glaisher.

Wrotham slip ware is ably reviewed in a chapter, and the letter and dates from 1612 to 1717, together with a full table of all slip-decorated pottery, with names, dates, and inscriptions, will be of practical use to collectors, and the salient points of Metropolitan slip ware from 1630 to 1670, with its pronounced fondness for religious sentiment, are illustrated.

The Toft School of Staffordshire receives detailed examination, and one illustration shows a fine dish exemplifying Thomas Toft at his best. Derbyshire slip ware (Ticknall and Cockpit Hill), Somerset slip and sgraffiato ware (Donyatt and Crock Street), together with Fareham ware, continues the story of the early methods of the English potter prior to Whieldon and Astbury and Wedgwood—when the Elers with their stamped ornament, when classic ideals, and when Oriental models diverted the English potter into other channels.

THE *Connoisseur* to this volume should have appeared as a *Preface*, because Mr. Lomax so gracefully says so

many nice things in connection with those who have extended a helping hand to the nation who have entered into the kingdom of the elect as a lover of his treasures. The volume, Mr. Lomax has made it to be, submitted to that section of the public who interest themselves in old English pottery, in the belief that they will view its shortcomings with leniency, and regard it as being merely a contribution by a fellow collector upon a subject thus far only lightly touched upon. But it is just such volumes as these, written by real collectors, that are of inestimable value to the great body of connoisseurs and dilettants who have limited tastes but better opportunities for their gratification.

of the nineteenth century, the subject-matter of Italian sculpture was drawn from classical mythology to a far greater extent than it had been for a hundred years before, and he sustains as an antithetical landmark Pollaiuolo's "deliberate, almost aggressive exclusion of classical motifs" from his tomb of St. IV. (p. 117). It is, then, when dealing with subjects of supernatural origin that we are enabled to see to each individual artist's special technical expression, but in a book for laymen to read

it is not the technical formulae of the artist that are the main concern. Mr. Hill's volume is more than a study of the evolution of form, and more real and potent in appearance, and instead of life being likened to a style of letters and the body presented as a shameful burden, men had inspiring pictures of happy existence and the noble forms of human beauty.

This is almost the only controversial chapter in Lord Balcarres' erudite and eloquent volume. His purpose was wide, and he has realised it in extraordinary fashion. With great scholarly consciousness, heightened by imaginative and critical analysis, he presents plastic art in Italy from Benedetto Antelami, "the earliest sculptor whose outlook was essentially Italian," to Canova. He discusses

in separate sections the progress of form, portraiture, anatomy and the nude, religious and classic thought, etc., and in tracing the religious and ethical developments of Italian sculpture he attains a high level of clear and just criticism.

We do not follow him in his admiration for Bernini's clever but melodramatic statuary, which recalls Victor Hugo's romanticism in its most flamboyant mood. But on the whole Lord Balcarres has furnished an extremely valuable contribution to the art of the Renaissance. Nothing could be in better taste than his treatment of delicate subjects and his subtle but lucidly reasoned judgments, and the vast amount of information supplied gives his work an authority deserved by few of the many books dealing with the art of the Renaissance. The illustrations are admirably chosen and printed, and their arrangement in a series of groups shows at a glance the various ideas regarding some particular subject and its technical expression.

If Mr. Hill's volume is of less importance, this

because his purpose was wider. Lord Balcarres gives an elaborate picture of one period of artistic expression, but Mr. Hill begins with the sixth century, before Christ, and ends with Michael Angelo. Yet both are his introduction and notes, both are extremely suggestive and helpful, while the illustrations are so far from being one of the most overabundant to be included here as

the picture on the page is representative of the

Herms of Pericles, which is reported to have been destroyed, but now, as the present statue is feared that the statue is reported to be in danger of destruction. It is housed in a wing of the museum at Olympia, and the soil of this district is very liable to earthquakes, landslips, and inundations of the river Alpheus. The museum has suffered more than once by some one of these visitations, and a movement is on foot to render the abode of the Herms practically safe from any external danger.

Relics and Memorials
of London City
By J. S. Ogilvy

THE other day we read that £32,000,000 will be spent on improving and beautifying Paris. No doubt the changes to be made will benefit the

public in many ways, but *rien* Paris will almost disappear. Charming old houses of Mediaeval and Renaissance times will be demolished, and in their places will rise grand buildings of uniform design; romantic winding ways will be Haussmannised, so that by the time when the above enormous sum is exhausted the *Ville Lumière* will be a brand-new city, more comfortable and sanitary, perhaps, but not more alluring nor inspiring. This modernising of ancient capitals and cities proceeds at a great pace all over the Continent. Venice alone of important towns remains in general conformation as it was centuries ago, thanks to its isolated position in the waters. In England, too, the old is giving place to the new. Bath Street, in Bath, is doomed, and of recent years we have seen in London historic streets and houses razed to make room for huge classic theatres, hotels, offices, and flats. Much might be done to save some of the more cherished and fascinating relics, but the public is callous, and our Crosby Halls are pulled down and forgotten save for some stored portrait



THE ANNUNCIATION. DONATELLO, FLORENCE. FROM LORD BALCARRES' "EVOLUTION OF ITALIAN SCULPTURE" (MURRAY)

records such as those published in Mr. Ogilvy's handsome volume. All the buildings which figure in his sixty-four drawings were standing when the twentieth century began, but since then a considerable number of them have passed altogether or been altered, and as he says, it is highly probable that before many years have gone few of them will survive. Therefore present and future lovers of London will be grateful to him for preserving the old-world places in sketches which have all the appearance of faithful unadorned portraiture. And his latest process is even more attractive than are his coloured plates. He knows his subject thoroughly. The main thoroughfares and the narrow lanes and alleys, the churches and taverns, theatres and warehouses, all furnish him with delightful gossip and legend about great men and important events of the past. Mr. Ogilvy has an "auld farrant" sense of humour which makes his volume very pleasant reading; indeed, few more attractive books on London have been written in late years.

In brief space he gives much useful and quaint information. We learn something of the laws regulating Billingsgate Market in the reign of Etheldred, 979. For instance, "a small vessel had to pay dues of one half-penny; a greater, bearing sails, one penny; a keel or hulk, fourpence; and a ship laden with wood, one piece of timber." Mr. Ogilvy also reminds us that the present Cock Tavern in Fleet Street is not the house where Pepys flirted with Mrs. Knipp, "ate lobster, sang and drank and mighty merry till almost midnight"; nor where Tennyson mused:—

"High over soaring Temple Bar,
And set in Heaven's third story;
I look on all things as they are,
But through a land of glory."

The old tavern stood opposite Middle Temple Gate.

William Morris, by Alfred Noyes, is one of the "English Men of Letters" Series, and therefore deals almost exclusively with the literary career of this singularly gifted poet, painter, designer, and socialistic reformer. Mr. Noyes is a discriminating admirer, and as such the literary student may accept his criticisms as being at once sound and appreciative.

MR. RUSSELL FLINT shows a fine feeling for colour and atmosphere in his charming illustrations to Matthew Arnold's *Scholar Gypsy* and *Thyrsis*. Most of his themes are landscape. In these he is specially successful, achieving a wide range of effects in delicate and subtle tonal harmonies. That he can strike a stronger note is evinced in some of his seascapes and figure subjects in which he uses a less restrained palette with good effect. It is possible to thus criticise the plates as though they are the original works, as the reproductions are of exceptionally high

quality. The printing and general get-up of the volume are everything that could be desired, and also other forms almost attractive gift-book, too.

Two important new works have been received, too late for an extended review in the present number. The first

"Masterpieces of Miniature Painting"
Facsimiles in Colour, Edited by Ernest Lemberger
First Series in folio, £15 15s. or individual plates, £2 2s. (Franz Hanfstaengl)

of these, from Messrs. Hanfstaengl, contains the opening series of their *Masterpieces of Miniature Painting*, edited by the well-known Continental authority Mr. Ernest Lemberger, of Berlin. A feature of it is the marvellous plates in colour, veritable facsimiles of the originals, in which their colour, tone, and charm are duplicated with extraordinary fidelity. The effect of the reproductions is enhanced by the clever device of representing each with a tapestry background in tonal harmony with the work, which gives a much

richer result than the ordinary setting of plain white. The work, which is issued in folio form, should be of very great value to Collectors, both from its wide scope and the large proportion of works it contains never previously reproduced.

"French Line Engravings of the late Eighteenth Century," with an introduction and Catalogue Raisonné by H. W. Lawrence and Basil Dighton (Lawrence and Jellicoe, £8 8s. and £5 5s.)

THE second of the works is the sumptuous volume on *French Line Engravings of the late Eighteenth Century*, by H. W. Lawrence and Basil Dighton. No doubt the beautiful reproductions of the finest line plates of the period will prove the chief attraction of the book, of which the edition of earlier and more expensive copies is already all sold; but to the Collector the exhaustive Catalogue Raisonné, by far the most complete on the subject which has ever been issued, will be of even greater importance.

WE are not greatly concerned with the Shakespeare-Bacon controversy, nor is this the place with which to

"Bacon is Shakespeare"
By Sir Edwin Durning-Lawrence

deal with it on its merits; but when a book upon the subject is sent to us for review we are bound to express an opinion upon it, at least in so far as it touches the art side of it. We have read many books upon the problem with much sympathy, but we may say at once that *Bacon is Shakespeare*, by Sir Edwin Durning-Lawrence, is the most damaging to the Baconian cause we have come across. Fierce and vulgar abuse of the "black-mauler" and "lying rascal, the mean, drunken, ignorant, unlettered rustic" and "sordid money-lender of Stratford" (for as such he describes the man whom he declares the all-wise and judicious Bacon, true author of the plays and poems, selected over a period of many

Wentworth's edition of the First Folio of Shakespeare's plays, published in 1623, is the first printed edition of the works of any English dramatist. It is a landmark in the history of English literature, and its publication marks the beginning of the printed edition of Shakespeare's works. The First Folio was published by Isaac Iaggard and Edward Blount, and it contains 36 plays, including 23 by Shakespeare, 10 by other dramatists, and 3 anonymous. The First Folio was the first printed edition of Shakespeare's works, and it was the first printed edition of the works of any English dramatist. The First Folio was published in 1623, and it contains 36 plays, including 23 by Shakespeare, 10 by other dramatists, and 3 anonymous. The First Folio was the first printed edition of Shakespeare's works, and it was the first printed edition of the works of any English dramatist.

Freemasonry and Art

[illegible]

THE SMALL COLLECTOR

Children's Playing Cards

By Mrs. F. Nevill Jackson

WHEN Horace Walpole in 1792 became the Earl of Orford, it was proposed by one of his more serious friends that the new peer should get an Act of Parliament to put down pharao. Walpole exclaimed, "As I could make Acts of Parliament and could I, it would be very consistent in me, too, who for some years played more at pharao than anybody!"

Basset, ombre, loo, and whist were all popular games at the end of the eighteenth century, and of treddle Horace Walpole tells amusing stories against himself: "I was playing at eighteen-penny treddle with the Duchess of Newcastle and Lady Brown"—and so on with

and so on with
dotes, in which
one sees the
manners and
dispositions
devoted to the
games, the seri-
ousness of the
sport, the great
stakes in money,
the frenzied at-
tempts to restore
fallen fortunes,
and even the
death-bed scenes
where the ruling
passion is just-
ified.

Many were the
publications
published by
Walpole for the
amusement of
youth during

the last quarter of the eighteenth and the first quarter of the nineteenth century, to save the children from engrossing so much of their attention on dolls, and to be sure that the school-room and the nursery games were tinged with the same ardour for the devil's paste-boards, as they have been of late.

In early days children's playing cards were largely toys of instruction, and were generally biographical, historical, or on such subjects as geography, heresy, or astronomy. It is said that Michael Angelo designed some to teach children arithmetic—an early pack probably made at Bologna in the eighteenth century.

gives instruction
in heraldry and
zoology.

Cardinal Ma-
zarin ordered a
special pack to
be designed by
Domenico Beccafumi,
Florentine artist,
to instruct the
young king on
January 10, 1644.
Of six cards of
this pack ex-
hibited in the
British Museum
are the
named queens

the sixth, Queen
Esther, is on foot,
and is dressed in
fifteenth century
costume.





FIVE OF THE CARDS

REPROD

The small volume, which forms a guide to the game, accompanying a Naples pack of the seventeenth century, is dedicated to the Dauphin by M. de Briant-Villars, Abbé de St. Benoit, 1672. The players ranged round the round table on which a map of Europe was spread, and one of the party had to explain the blazonry of the cards he held, or pay a forfeit to the player who was able to correct an error.

In a pack, too, printed the arms of different suits represent respectively a place on the celestial or terrestrial globe, and the unfortunate little players had to recite the degrees of latitude and longitude marked on the maps.

Military science pursued the unfortunate boys at the card-table. Le Jeu des Fortifications was brought out in Paris in the seventeenth century—a later game of this type was dedicated to Monseigneur le Duc de Bourgogne.

Less aggressively instructive is a pack graphically described by the erudite W. H. Willshire in his fine descriptive catalogue of the British Museum collection: "Twelve card pieces of emblematic character."

"In the centre of each piece, on a large shield, the emblematic object is represented. Above the shield is the crest of the Prince of Wales. A motto scroll, cut unlike chapeaux, and palm branches are other accessories."

"A wrapper with engraved ornamental title accompanies the set. It bears the following inscription:—
'Wallis's Emblematical Cards for the Amusement of Youth. London. Published Sept. 15th, 1788.
J. Wallis, No. 16 Ludgate St.'

Though there is no instruction in the ship, anchor, and harlequin emblems, the author could not refrain from pointing a moral in verse. Thus when a rocking-horse is the emblem—

The Rocking Horse pursues its round,
Directed by your hand;
Children should thus their friends obey
And do what they can to-day."

And when the kite is the emblem—

"Just like the kite the giddy youth
Soar upon pleasure's wing,
Forgetting that some fatal snare
Should regulate the string."



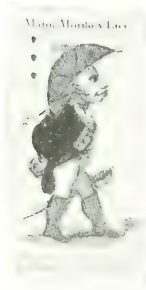
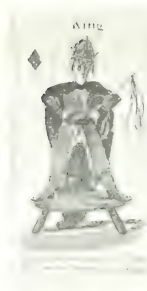
FIVE OF THE CARDS

REPROD



TWENTY OF THE SET OF FIFTY-TWO CARDS

REDUCED



Children's Playing Cards

Of much higher artistic merit are the cards illustrated in this pack, which are hand-engraved and hand-printed in colour. They measure 2½ in. by 2 in., and have plain backs. Probably designed by the father and son, Richard and Roger Dighton. They were published by Willis as "Children's Cards, containing 52 Droll Characters for the Amusement of Children." This description is in an oval on the wrapper, beneath is a caricature of Napoleon, his wand in his hand, and the tricorne hat which is so suggestive of the Napoleonic headgear. Beneath the dancing figure are the words, "London Published Jan. 1857, by John Willis, No. 6 Ludgate St."

In examining the individual cards it must be remembered that the pencil of the caricaturist was very often applied to the designing of playing cards, and the fact that there is little of the gross humour of the day in these interesting specimens confirms the opinion that this was the work of the Dightons, who, while no less masters of their craft than Gilray, Rowlandson, and Cruikshank, excelled in kindly humour rather than in raucous buffoonery, and delicate precision of line than gross suggestion.

Though many packs of this same date satirise popular characters, this Willis pack appears to caricature not only people in the public eye, such as Napoleon, Josephine, and our English King and Queen, but also to represent typical characters which appear in every age, and contemporary manners, customs, and fads. Characteristic representations of trades and professions also appear.

Most notable as an exponent of the caricatures of the day is Jack G. Lightly, the seven of spades, described as—

A Gentleman of the Modes, and a
Whiskered Gentleman.

The dear old Gentleman, who
is a Gentleman.
A Gentleman of the Modes, and
a Whiskered Gentleman.

Beau Bergamot, the three of spades, is supposed to be—
A Gentleman of the Modes, and
a Whiskered Gentleman.

Lord Fiddlestick, the ace of spades, is the ancestor of one of our present-day admirers of stage beauties. Eye-glass in hand he is described as—
A Gentleman of the Modes, and
a Whiskered Gentleman.

While looking at Doctor Hiccup, the ace of clubs, we wonder if some famous court physician is being satirised, in gold-headed cane and portly figure and, described as—

He feels your pulse and takes your fee,
Took you, and took you well.

The only two personages mentioned to have a king and queen of diamonds—Napoleon and Josephine. Each is crowned. Beneath the one is the line—

Napoleon Bonaparte, the
First-must-be-entitled King.

Under the Lady's portrait—

Behold Imperial Josephine,
By the name of Queen of the
Continent.

Uncle Huncks, Sergeant Strut, Bully Bounce, Tom Tiddle, Aunt Antip, and the rest are all types of their day. Possibly some of our readers may recognise in feature or in written description either social or political characters of that time; but if these artistic playing-cards were only to show the costumes and caps of the first year of the last century, they are unique in interest and humour.



NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

ROSAVENTE'S POND.

DEAR SIR,—The print here shown is from a photograph of an oil painting which has been in the possession of the Caulfield family for a hundred years, and was always called *Birdage Walk*, and attributed to Canaletto." This picture, inside the frame, measures 47 in. by 29½ in. It dates in 1793, therefore, from Ralph Wallis's picture (61 in. by 39½ in.), and also from that reproduced in THE CONNOISSEUR MAGAZINE, Jan., 1909 (27 in. by 19½ in.). All three paintings, although at first sight alike, vary in minor details, e.g., there are no cows depicted in the foreground. Of the other two already described in this Magazine, the arrangement of the distance and the figures on the further

side of the Pond is also different. No one of the three can be said to be "copied." Were they all painted by the same hand? if not, why not?—H. S. B.

SIXTEENTH-CENTURY TRIPTYCH.

SIR,—Would you be good enough to insert the enclosed photo of a sixteenth-century triptych in your valuable Magazine as a means to the identification of the artist.

Yours faithfully,
A. E. DANIEL
& SONS.

OLD PISTOLS IN DUC.

DEAR SIR,—I have a pair of fine old pistols, heavily mounted in silver, by "Duc, Rue St. Honoré, Paris." They were flint locks, which have been converted into nipple percussion weapons, and I imagine the date to be in the latter end of the eighteenth century. Can any one kindly inform me when "Duc" lived, and if he was a celebrated gun-maker?

J. W. W.



ROSAVENTE'S POND.

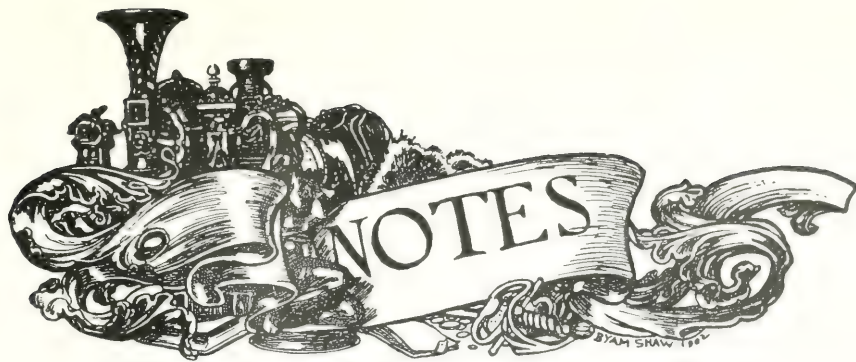


SIXTEENTH-CENTURY TRIPTYCH.



THE WOODLAND MAID

ENGRAVED BY W. BOND, AFTER F. LAWRENCE



THAT Charles Dickens described himself in a letter to Washington Irving as having been "a-very-small-not-over-particularly-taken-care-of-boy." "Charles Dickens Centenary" is interesting in connection with the silhouette portrait, which was probably taken when he was about fourteen years old.

Already he had gone through many experiences which, though painful at the time, would stand him in good stead when he wished to draw from memory the pathetic or bizarre characters which have made him world-famous.

Taken away from school in Chatham when the poor little household suffered from too slender means, the delicate and precocious child became a kind of household drudge, his wants relieved only by the precious story books which he devoured eagerly in the attic. But even this pleasure was soon taken from

him. His father was imprisoned for debt in the Marshalsea, and his mother and other children went to stay with the debtor, while poor little Charles began those hateful days of slavery in the blacking factory, which left a saddening impression never effaced.

What reminiscences of those days we have in his novel, where the poor little drudge sickened with the dirt and disorder and the sickly, sour smell of the blacking.

Oliver took fasts in the Marshalsea with his parents and brothers lightened the gloom of those days, and it is through them that the world of fiction has gained such marvellously pathetic figures as Oliver Twist and David Copperfield—wanted by nobody, sensitive, delicate, miserable—Charles Dickens drew on his own memories for sympathy with the feelings of the wretches.

Then came the welcome legacy which released his father from



Charles Dickens

SILHOUETTE PORTRAIT OF CHARLES DICKENS

of the time. It is true that the artist's relationship to the world was not the same as that of the modern writer; his inspiration from life, has been a constant

"Old English Election Pottery"

FOUR is the title of my article "Old English Election Pottery," which appeared in the October issue of *LITERARY NOTES*, *THE NEW YORK PUBLIC LIBRARY, ASTOR LENOX TILDEN FOUNDATION*. I invited my readers to be good enough to notify me if they have or know of any pieces of the kind I had described. Two correspondents—strangely enough hailing from very different parts of England—have very kindly acceded to my request, and called my attention to two interesting examples of old English pottery in their possession. But only in one case is the piece really an "Election" one, and that is the piece which the correspondent from the North tells me he has. It is a 1696, small blue, decorated mug, inscribed in front in large characters "Sheffield and Ye 1781," the election in which these two gentlemen were concerned, being then for Coventry City. Apparently they were unsuccessful candidates at the election that took place there in 1781, but were returned next year on a petition: for this footnote is found appended to the entry of the Returns of members of Parliament under that date: "Return among the members of the House of Commons, 1782, 1783, of the names of Sir Thomas Hoare Esq; and Thomas Rogers Esq; and substituting those of Edward Ross Esq; and John Ross Esq; in the room of the former of them."

The other correspondent writing from Devonshire reports that, having written to the same body, Sir John Wincanton was, though he has little doubt himself as to its being "found," hesitated to step in as the member, and, I think began with the suggestion that their declaration of 1696, and their vote on the election, were with

drawn, after the manner of the *Journal of the Proceedings of the House of Commons*. As the House of Commons was then a body of 558 members, it is not surprising that the question of reporting Parliamentary debates should have been raised. The House of Commons, however, was then a body of 558 members, it is not surprising that the question of reporting Parliamentary debates should have been raised. The House of Commons, however, was then a body of 558 members, it is not surprising that the question of reporting Parliamentary debates should have been raised.



PORTRAIT OF ANTONIO PUGLIESE

BY GIOVANNI TIEPOLO

but was himself in turn apprehended by the City magistrates and committed to the prison, that is, afterwards to arrest a citizen in the City without the leave of the City authorities he had committed an assault. For this the Commons sent Crosby and Oliver to the Tower. More filled the street and people, the magistrates that although the City could not take any action against the House for the matter, it was a matter that moment the liberty of reporting debates in Parliament was not more challenged.

It is further to be noted that William Wilkes was associated with the members of the House of Commons in the 1760s and 1770s, and that he was a member of the House of Commons in 1763, and of his election for Middlesex in 1763. Wilkes felt they had already made sufficient use of Wilkes for their purpose, and that he was a member of the House of Commons in 1763, and of his election for Middlesex in 1763.

The story of the Child Clinic is one which possesses a universal appeal. Its message is above all considera-

Our Plates

Roman Christians, and the Italian peasantry, as the only
to the people of Italy. The early Italian painter
recognised this, and hence, though they made no attempt
in their works to realise local colour or conditions, they
invested them with such deep feeling, clothed in such
poetic forms, that the result is the highest point
which art can reach. These qualities are
appreciated in Filippo Lippi's great picture,
The Madonna and the Christ Child in the Uffizi
Gallery, Florence, a reproduction of which forms one
of our plates. *The Fall of Manasse*, one of the master-
pieces of Van Dyck's best period, hangs for the present
in the National Gallery on loan from Lord Lucas; and
it is to be hoped that such a noble work may be
permanently secured for the nation. *The Birth of*
Shakespeare and *The Tomb of Shakespeare*, engraved
by T. Burke, after Angelica Kauffman, are among the
most charming of eighteenth-century colour-plates, and
a similar description may be given to Walker's engraving
of *Caroline of Lichfield*. Belonging to a later period,
and a less romantic style of art, is W. Bond's engraving
of *The Woodland Maid*, after Lawrence.

It is only recently that the decorative advantages of lacquered furniture have been again realised. Its merits were, however, fully appreciated by our forebears. With the plain oak wall panelling almost universal in England from the reign of Charles II. until the death of Queen Anne, lacquered furniture was largely adopted, the brightness of its colouring forming a most pleasant contrast against the sombre background.

The great value attached to fine specimens at that period is shown by their particular mention in inventories, and being often specifically bequeathed in wills.

However, at the end of the time we mention, the collecting of furniture became a fashionable amusement in this country. The work produced by amateurs naturally possessed little or no merit. Specimens are to be met with everywhere, but are best avoided.

Space here does not permit of even a brief description of the various kinds of lacquering which were produced in Japan, in China, in Holland, and in this country.

Incised lacquer cabinets made in China are occasionally to be seen; but generally they are composed of parts of screens cut up and adapted. These are of little value or interest, as the conversion is obvious.

The cabinet belonging to Messrs. Lennygon, which we illustrate in this number, is perhaps unique; indeed, is considered by some to be the finest known specimen. It is of incised lacquer of English workmanship, and dates from the latter part of the reign of Charles II. The work requires one to be found on the best Chinese examples.

Naturally, the outside is a little faded; but the inside, which is elaborately ornamented, is almost as fresh as when first made.

Books Received



IN the exhibition of the Royal Institute of Oil Painters Mr. St. George Hare attacked writers on art with a pictorial satire, after the method though not in the style of Hogarth. On a small canvas he represented three lay figures costumed and grouped together as though engaged in discussion. By them were a parrot, a

dictionary of art terms, and several other suggestive accessories. The title given to the work *The Critics*—pointed its moral. Probably most artists conceal in their bosoms sentiments similar to those so boldly suggested by Mr. Hare. They find that art criticisms, however much they vary in their method and power of expression, are practically the same in substance, ringing the changes on the same series of art terms, praising the same men, and overlooking the same—and the latter, unfortunately, constitute nine-tenths of the exhibitors. If criticism is to be honest such a result is inevitable.

The critic may judge of the new

turns of expression, but the necessity of giving his thoughts plain utterance drives him to use those art terms which everyone understands; he desires to do justice to all artists, but fronted with several hundred pictures, all good, he is compelled to choose from them a few which possess qualities differentiating them from the rest; and his choice will inevitably fall on the same works as those selected by his brother critics.

In the exhibition at the Royal Institution, for instance, the picture in the large gallery which inevitably attracted one's attention was Sargent's *Marchioness Duro*. It was not a new work, while to praise Sargent adds nothing to a critic's reputation for originality; but there it hung, dominating an entire wall, a picture which could not possibly be ignored. It was reminiscent of Lawrence in its grace and colour, but Lawrence would have concentrated his attention on the head, and not troubled to realise the draperies so pictorially, and the drawing would probably have been weaker. Mr. Sargent had



VISCOUNTESS CASTLEREAGH BY SIR THOMAS LAWRENCE
FROM THE MEZZOTINT BY H. T. GREENHEAD
BY PERMISSION OF MESSRS. HENRY GRAYES AND CO.

the artist's own work. The portrait of Mr. C. W. Leader, by Mr. J. H. Leader, is a fine example of the artist's skill in portraiture. The portrait of Mr. J. H. Leader, by Mr. J. H. Leader, is a fine example of the artist's skill in portraiture.



Portrait of Mr. C. W. Leader, by Mr. J. H. Leader.

Portrait of Miss Helen Leader, by Mrs. F. Leader, is a fine example of the artist's skill in portraiture. The portrait of Miss Helen Leader, by Mrs. F. Leader, is a fine example of the artist's skill in portraiture. The portrait of Miss Helen Leader, by Mrs. F. Leader, is a fine example of the artist's skill in portraiture.

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There were many landscapes of excellent quality. Smoothing of the Cornfield, by Mr. J. H. Leader, is a fine example of the artist's skill in portraiture. The portrait of Mr. J. H. Leader, by Mr. J. H. Leader, is a fine example of the artist's skill in portraiture. The portrait of Mr. J. H. Leader, by Mr. J. H. Leader, is a fine example of the artist's skill in portraiture.

THE Royal Society of Painters in Water-Colours still remains one of the havens of refuge for the man who likes to see art that is tranquil, that delights the eye without obtruding unduly upon its observance, and which presents no irritating problems to the mind. Such art is exemplified in the work of Mrs.

Allingham, Mr. J. W. North, Mr. Alfred Parsons, and Mr. Thorne Waite. In the current exhibition the last-named is represented by a dozen breezy transcripts of English scenery, all delightfully fresh and refined in their colour; the best of these is perhaps *Open Air*, in which the artist gives us a vision of a sun warmed down, melting away into illimitable space. This work does not seize upon the eye like that of some of the moderns, but its charm will remain, while the strong forced colouring of the latter may grow tiresome if seen too often. The principal work of Mr. Alfred Parsons, *The Old Wells Road*, is hardly so successful. It is difficult to say what is wanting in a drawing that is not worthy for truth, refinement, and delicate colour, but the general effect appears too clean and cold, yet perhaps this was partly owing to the juxtaposition of several richly coloured neighbours. *The New Learning in England*, a smaller version of Mr. Frank Cadogan Cooper's mural painting in *The House of Lords*, is a work which compels everyone's attention. Sir Ernest A. Waterlow's numerous examples are all pleasant transcripts of English scenery. A highly decorative little landscape, *Moonrise in Normandy*, is by Mr. James Paterson. Mr. Auring Bell is hardly at his best in the *Study for a Picture*, the monogamy of the elements incidental to his theme being too great even for him to make a convincing entity of the work. His *Ariel* is more happy in this respect. Among other artists whose drawings deserved more than passing notice were Messrs. D. V. Cameron, Miss Clara Montalba, H. Clarence Whaite, Matthew Hale, and H. S. Hopwood. There were shown also a number of powerful animal studies by the late Mr. John M. Swan, and some sketches and a brilliant piece of pre-Raphaelite landscape by the late Mr. Holman Hunt.

French Post-Impressionists at the Grafton Gallery and Works by Jules Flandrin at the Stafford Gallery

THE exhibition of M. Jules Flandrin's works at the Stafford Gallery served a useful purpose as a preliminary introduction to the wilder excesses of the French Post-

Impressionists at the Grafton Galleries. Compared with these M. Flandrin's art must be regarded as almost conservative. He is styled a "garbanc" in the preface to his catalogue; but to English readers the term "extreme impressionist" would probably give a better idea of the tendency of his picture. It was impossible to judge of it by the ordinary standards. They showed considerable



PORTRAIT OF WILLIAM LOCKE. ATTRIBUTED TO BOLIVIA AT MESSRS. SHEPHERD BROS.' EXHIBITION

cleverness, but it was the cleverness of misapplied ingenuity. The one desire of the artist was apparently to eliminate all the ordinary pictorial qualities from his work. He so nearly succeeded that one could well have imagined that the entire exhibition was the work of a clever child of ten, were it not that here and there striking passages of light and shade and brilliant passages of colour betrayed the hand of an artist of no mean ability.

The exhibition at the Grafton Gallery was largely filled with the works of the extremists of an even more pronounced type than M. Flandrin. The committee, in order to gradually prepare the uninitiated visitor for the shock which awaited his æsthetic sensibilities in the further galleries, wisely diluted the post-impressionism of

the pictures in the entrance room by the inclusion of a dozen or more examples by Manet. These, in those and not coincident with the older teachings of art, they were, at all events, the logical and coherent expression of an original and artistic individuality. Manet was a true impressionist; that is to say, in other words, one who painted an object, not as he knew it to be under ordinary circumstances, but as it appeared to him at the moment. This may be seen in such a work as *Un bar aux Folies-Bergère*. The central figure and the accessories are realised with extraordinary force and directness, but the objects to the sides and background are not set forth with anything like the same exactitude. Keeping the eyes on the central figure of the picture, and the illusion is so perfect that it has almost the same appearance as life—in other words, it records the exact facts of the scene that would be revealed to the spectator by a single glance. We may not approve of the logic of such art, but it is logic that can be easily understood; and moreover, in the case of Manet, the art is of an extremely high order, for he was one of the great masters of brush work, and his powers of manipulating colour were of the highest order. But between Manet and the post-impressionists there is a great gulf. The aim of the latter is not to reproduce the appearance of things, but to express the emotional significance underlying them. To do this they have discarded the accepted tenets of art as resulting in work too subtle and complicated to arouse the emotions, and have gone back to the most simple and primitive forms of expression, those of children and savage races. The result is the negation of art. This is attained by deliberate purpose. Art, as exemplified by gracious sweep of line, rhythmic cadences of colour, qualities of tone, or even by the close observation of nature, would rouse the aesthetic senses and so weaken the appeal to the more primitive emotions, which it is the object of the post-impressionists to evoke. And so the walls of the Grafton Galleries are hung with works which are like the crude efforts of children, garishly discordant in colour, formless, and destitute of tone. There is hardly an attempt to represent nature. The pictures are merely the symbols of the things they are supposed to represent, and we recognise them much in the same way that we recognise that a child's drawing of a circle with a couple of dots inside for the eyes and another two for the nose and mouth, is supposed to represent a man's head. The pity of it is that here and there the pictures accidentally reveal qualities which show that their painters are capable of better things. The rendering of a *Nude Girl with Basket of Flowers*, by Picasso, is almost worthy of Whistler. Some landscapes by Vincent van Gogh—orchard scenes—are pleasing in colour, and show careful observation. The portrait of *Dr. Gachet* has the character study set forth with fine economy, of business and only marred by its incoherent accessories, while several of the landscapes of Seurat and Signac, though painted in dab of pure colour which give them a textural and optical Berlin wool work and mosaic, are wonderfully luminous. These are, however, the exceptions. The exhibition forms a monument of misplaced labour, and fills the spectator

with a feeling of regret that men of talent, inspired by high artistic traditions, should waste their time on speculations of good canvas when they might be better employed even on a fine blankety for the road.

FROM the Grafton Galleries we are to go to the annual exhibition on behalf of the Artists' Benevolent Society held at Messrs. Agnew's (43, Old Bond Street). Here there is no need of an explanatory preface to the catalogue, telling us what we are to like the pictures.

The exhibition is an ideal one, in point of art. Twenty-eight pictures are shown—each of them being well hung, and each a masterpiece—just sufficient for the visitor to thoroughly enjoy without tiring his eyes or jading his mind, and few enough for him to carry away a clear perception of them. One of the most interesting works on view, though not one of the most important, is William Dyce's *Contentment*, a portrait of Harriet, the daughter of Lord Meadowbank. Dyce is little known as a portraitist, yet at the opening of his career he practised almost exclusively in portraiture, painting in a broad, robust style reminiscent of Sir John Watson Gordon. The present work, which was exhibited in the Academy of 1832, shows him in a transitional state, his brushwork being more minute and his palette more richly coloured than in his opening period. He developed more and more in this direction, thus reversing the manner of progress of most artists, who, as a rule, become broader and more free in their methods towards the close of their careers. Of the three Rubens, though all are characteristic works, none show him at his highest pitch of excellence.

Lawrence, however, is superbly represented in his portrait of Lady Castleborough, which put him on a par with Reynolds or Gainsborough. It is by pictures like this—there are, alas! only a few—where a great artist Lawrence might have become had the demands on his brush permitted him to put forth his full power in all his works. It is stated in the catalogue to have been exhibited in the Academy of 1754, though this is opposed to the identifications given in Mr. Algernon Graves's *Dictionary of the Academy*. The artist that year only exhibited one picture of a *Lady of Quality*, the description almost invariably given to a woman of rank, and this has generally been identified as that of *Lady Emily Hobart in the character of Irene*. There are five fine examples of Reynolds, painting in different methods, as painted though not perhaps as pleasing, *Regina Victoria* of 1766 to the richly coloured *Cottagers*, representing Mrs. and Mrs. Macklin and Mrs. Potts, of 1767. Perhaps the most fascinating work here is that of that arch-beauty the Hon. Mary Monckton, a magnificent full-length in superb condition, though some may prefer the graceful motherliness of the Hon. Mrs. Boscawen and her son John. Romney is seen at his best in his representation of that charming beauty Miss Maria Margaret Clavering, touched in with a light and facile brush, in his more solidly painted full-length of Lady Rouse-Boughton, and in his graceful



ON THE ROCHESTER COACH

BY FRANK REYNOLDS, R.I.

From "Mr. Pickwick" (Holder & Stoughton)

group of the *Clayton, Chatham*. Two typical Madrials, both belonging to the period when he had attained full maturity of his powers, but had not begun to scamp his work, show this essentially English artist at his best; while a characteristic Gainsborough, a luminous R. P. Bonnington, and the low-toned *View on the Maas* by J. Crome, are all worthy examples. Lancret's *La Ronde Champêtre* is perhaps as fine a picture as it would have been possible to obtain by this master; the composition of such a large and animated group of figures is exceptionally good, yet seen in company with the more naturalistic and spontaneous work of the English masters, the execution seems heavy and artificial. The collection is completed by an example of Constable, another of Hoppner, and three Turners. Of these the well-known *Pas de Calais* is the most important, a picture redolent with light, air, and movement; a second and much smaller work by the same artist is the *Pass of St. Gotthard*, noteworthy for its direct and strong painting, the forms and strata of the rock-masses being closely observed and yet put in with an ease and assurance that is delightful.

Not less interesting than Messrs. Agnew's exhibition is the more modest display at Messrs. Shepherd's (27, King Street). At these galleries there is always to be found, in company with representative works of the great masters whom everybody knows, the great works of those lesser masters of whom the best informed connoisseurs know far too little. Yet at their best, a few of them rise to a level scarcely inferior to that of their greatest contemporaries. Among portrait painters, for instance, Zoffany, Abbot and Robert Edge Pine produced work, more especially in their rendering of masculine character, which lent them to a far higher position in the English school of painting than is now accorded them. These names are bracketed together, not because there are not others worthy to accompany them, but because all three have been mentioned in connection with a portrait of *William Locke*, which is one of the most attractive pictures in Messrs. Shepherd's exhibition. A fine work this, showing some affinity in its style and arrangement

to the *Parish Clerk* of Gainsborough in the National Gallery. Yet it is hardly Gainsborough; the handling is more incisive, and lacks something of his fluid grace. One is also inclined to discriminate Abbot from the reckoning. His work is generally harder and wanting in the painter-like quality which distinguishes this picture. Zoffany it may be, for though this artist is best known by his smaller pictures, he produced some remarkably

fine full-sized portraits, one or two of which shown in the Old Masters Exhibitions were not at all unlike this work. Messrs. Shepherd so far fell in with this assignment as to place the name of this artist to the picture in their catalogue, but now they feel that it is more probable that it was by Pine; and the evidences of style, colour, and handling all seem to point in that direction. The illustration of it which appears in the present number of THE CONNOISSEUR MAGAZINE may enable some of our readers to adduce evidence which would afford a definite solution of the enigma. One has lingered so long over this interesting picture that the briefest mention must suffice for some of the other attractions of the exhibition. There is a characteristic Raeburn, a portrait of *Mrs. Deans*, painted when he was about thirty, and another



THE FISHERMAN BY W. H. WALKER
AT WALKER'S GALLERY

a semi-miniature of the *Hon. Henry Erskine* which are both distinguished by their robust handling. A vigorous David Cox, entitled *A Stream from Snowden*, is one of his later works, evidently painted at Bettws-y-Coed. D. Mytens, the predecessor of Van Dyck in the rôle of painter to the English Court, is seen at his best in his portrait of the ill-fated *Sir Thomas Overbury*. The picture has the faults of its school: the artist sees too much, over-elaborates the details so that the interest is too diffused; but, making allowances for this, it is a masterpiece of its kind. A fine John Crome, broad, simple, and large in its treatment, an early sweet-toned landscape by Gainsborough, another by Constable, and a superb copy of Van Dyck by Henry Stone, probably worked upon by the master himself, are a few only among the interesting items in this most interesting of bijou exhibitions.

Water-Colours and Etchings by Frank Brangwyn

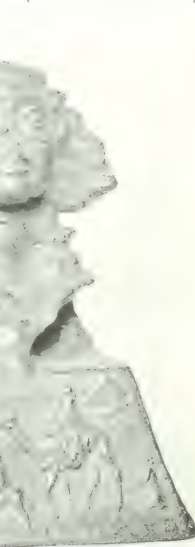
most people. Like all modern painters, he has occasionally painted in water colour, but this is the first time that a collection of his works in the medium has been gathered together. They are all of recent date, a large proportion of them being the fruit of a journey to Sicily amid the scenes of devastation which occurred during the earth quake. It is curious how in most of these it is not the horror of the scene which has appealed to Mr. Beningham's imagination, so much as their decorative qualities. He shows us fragments of houses towering above piles of battered debris, among which are imprisoned the living and dead; and our eyes are so charmed with bold outlines of these masses of uneven masonry, with the intricate and utterly haphazard in which they are expressed, and the brilliant and powerful colouration, that we do not for some little time we realise the actual import of the scene. There is

at least one exception to this. No. 25, *The Evokers, Moscuta*, is this, though the decorative qualities are no less in evidence, they are utilized to heighten the emotion of tragedy which impregnates the work. The dark, lowering sky, ominous of coming disaster, and the red, swirling hurrying people from the ruined city, is rendered with a force and directness the more impressive inasmuch that the artist has eliminated all uninforming detail and left us only with the essentials. The work, in fact, is

There are others, scenes in Italy and England, where there is no element of tragedy to disturb our enjoyment of the more odorous harmonies. Mr. Brangwyn's etchings are on the whole finer than his water-colours. They are carried further. Some of the drawings were in the nature of studies, beautiful suggestions to be elaborated at leisure, but the etchings are carried to the point of completion. He has *Old Houses, Hamlets* and *Wayside Inns*, which are more than ever in the

that the architecture of the houses is different. But taking his work, as it should be taken, as an embodiment of decorative beauty, not copied from nature but inspired by it, there is nothing to disturb our æsthetic enjoyment of its wonderful qualities.

INTERESTING collections of etchings were also on view at other galleries. That of some of the Old Masters at Mr. Gutekunst's (Grafton Street) only served once more to prove Rembrandt's superiority over any of his contemporaries.



SHIN OF GIZEL
DAG WORTH

appeared mannered beside those of the great Dutch master.

A MODERN father who is now practically numbered among the classics is Anders Zorn, whose work is well represented in the sixty-two examples gathered together by Messrs. James Connell & Sons (47, Old Bond Street). Of the originality of Zorn's methods, and the force and freedom of his line, there can be no question. He works with marvellous economy of means, realizing in a few vigorous strokes what a less consummate artist could only achieve by careful and painful labour. In some of his examples his handling seemed too coarse for the full expression of his subject; but in the great majority of the works—shown there was no jarring element to disturb the spectator's enjoyment of the wonderful verve and spontaneity of the handling.



THE PLAY OF THE GREAT SERIK OF GHIZER
BY MADAME LONGWORTH

"Charterhouse Old and New"

Etchings by D. Y. Cameron (Eneas Mackay. £2 2s.)

APPROPOS of etchings, the issue of a sumptuously mounted edition of *Charterhouse Old and New*, by E. P. Eardley Wilmot and E. C. Streatfield, in folio form, illustrated with four original works by D. Y. Cameron, is an event which will be welcomed by many besides those who are directly interested in the record of this historic school. The letterpress is interesting throughout, but the most attractive feature of the volume is Mr. Cameron's etchings, which are admirable examples of his thorough mastery of this the most autographic of the graphic arts. Finely composed, these little works are wonderfully large in their feeling and treatment, and full of colour suggestion. Though these are not the earliest copies from the plates, the impressions in no case appear worn.

WE illustrate a reproduction in plaster by the

Replica of the
Great Sphinx
of Ghizeh

Applied
Art and
Marble-
cine Co.

of the replica of the Great Sphinx of Ghizeh, executed by Madame Longworth.

Madame Longworth's name is well known to the artistic world by the kudos gained through this replica, which was done to scale, and exhibited at the Paris Salon in 1903, and subsequently found a permanent home in America, having been purchased by Mr. William N. Mac Millan.

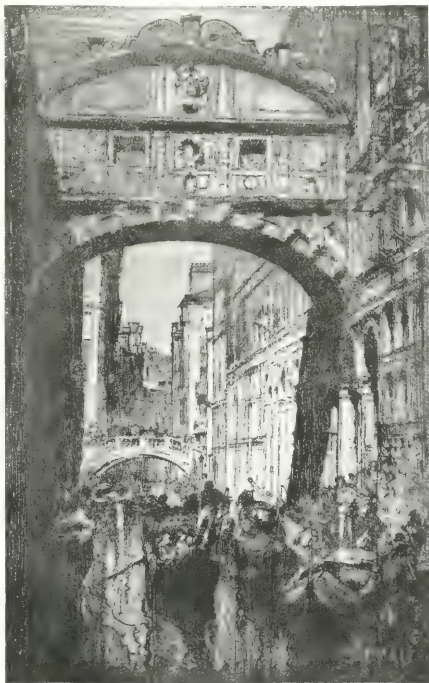
The true atmosphere and spirit of what the original sculptor meant to convey is clearly defined, and is considered by connoisseurs to be all that the expression "Work of Art" implies.

THE name of Dr. Johnson is so inseparably connected with Fleet Street that it is specially fitting that what is

"Dr. Johnson"
By Percy
Fitzgerald

perhaps the most pleasing and life-like statue of him should have been erected at the extremity of St. Dunstan's Church, overlooking the busy thoroughfare he so often traversed during his lifetime. Mr. Fitzgerald's conception of the most intimately known

personage of English Literature—our ideal national, and not without a certain dignity. It probably would have pleased Johnson himself, not an easy feat to achieve, for he complained bitterly of at least one of the portraits which Reynolds painted of him.



VENICE ETCHING BY FRANK BRANGWYN
AT THE FINE ART SOCIETY'S EXHIBITION

A CELEBRITY connected with the same neighbourhood

"Canon hood was
Ainger" the late
By Georgina Canon
Bainsworth Ainger,
whose ser-

mons for so many years crowded the Temple Church. A posthumous bust of the Canon—an admirable likeness and possessing some noteworthy artistic qualities, which has been executed by Mrs. Bainsworth, is now being shown at the St. George's Galleries (148, New Bond Street). It seems a pity that this bust should not be secured by the authorities of the Temple and erected somewhere in the neighbourhood as a memorial to the Canon, but at present it appears more likely to find a resting-place in the Bristol Art Gallery.

Eighteenth-Century
Mantelpieces

MANTELPICES are among the most important features of domestic architecture. This was better

understood by eighteenth-century designers than those of to-day. To the former a mantelpiece was the keynote governing the internal decoration of a room, and this fact inspired them to produce the many beautiful and elaborate designs which have not since been surpassed and perhaps hardly equalled. How wide was the range of these, how great the variety, may be seen illustrated in the collection which Messrs. Robersons have now on view at their galleries (83, Knightsbridge), in which the designs of the period are admirably represented.

THE good work which is being done by the "Duchess of Sutherland's Cripples Guild" (13 and 14, New Bond

The Duchess
of Sutherland's
Cripples Guild

Street) is shown by the important illustrated catalogue of metal ware, etc., by the members which has been recently issued. The object of the Guild is to teach cripples artistic handicrafts, and so fit them to become self-supporting in the battle of life despite their

intention. Despite its old matter, it is copied with care and accuracy, there is even original work whose merit is perhaps not a good illustration as to their despatch.

Mr. FREDERICK L. CANNON, the well known author of *Prayer* and *Practicals*, has been again entrusted by

Chaffers' "Marks and Monograms on Pottery and Porcelain" Messrs. Reeves and Turner with the editing and revision of the new edition of this important and useful work on the subject about to be issued. He will be grateful if any readers of THE CONNOISSEUR MAGAZINE who can give him fresh information will kindly communicate with him through the medium of the Magazine.

AT the Leicester galleries (Leicester Square) a series of exhibitions of the works of some of the greatest of

Drawings by
Dulac, Rackham,
and Thomson

MAGAZINE appears, was not hung at the time of going to press, but a good copy of the front is shown for covers of refined, delicate, and romantic art could be obtained from the reproductions of them in the beautiful volumes of *The Sleeping Beauty and other Fairy Tales*. These reproductions appear to be of such consistent good quality that one can imagine the originals have lost little if anything in the translation. Mr. Dulac uses an exquisitely modulated brush, and attains his effect by tender harmonies of colour rather than by forceful contrasts. Perhaps no artist is capable of realizing the atmosphere of the old fairy tales, investing it with an idyllic accuracy and revealing to us a world free of beauty which seems real in itself and is yet far removed from the stress and turmoil of actual life. This is a book which should be popular with old and young, for no one who appreciates what is beautiful, and once books are read, can close it again without turning over every page.

Mr. Arthur Rackham is a master of line. His illustrations to *The Rose and the Valkyrie*, which were shown at the same galleries, enforced this fact perhaps more than almost any one of his previous work. He need not have spared feeling to concern, though he uses the latter medium sparingly, generally merely as an adjunct to his work with the pen, he manipulates it so as to invest it with wonderful suggestiveness. Space cannot permit of more than a mention of Mr. Hubert Thomas and his illustrations to *Peter and the Wolf*. Mr. W. Dacres Thomas's powerful studies of *Wild Animals*.

Mrs. J. S. VAN ALBA, is to be removing her removal into their new premises (127, New Bond Street)

Chinese and Japanese Art

much is our possible to dig out a few notes for special mention. One of these is a crystal flower- vase belonging to the Han period, which is noteworthy not only for its purity and beauty of workmanship, but also on account of the size and fine quality of the piece, a small out of which it has been wrought. It stands over a foot in height, and is ornamented by finely carved conventional figures. There are some beautiful specimens of jade ware; some richly ornamented bronze, dating from remote periods, inlaid with gold and silver, and now more beautiful than when they left the maker's hand; for age has added a beautiful patina of green, so that the objects appear as though they had been glazed with malachite. One or two specimens of very early pottery are included, fine in form and exquisite in tone and colour. Some of the finer specimens come from the collection of the late Captain Peel; others were probably brought over to England after the last Boxer rebellion, when many of the finest treasures of Chinese art came for the first time into European hands.

AT Messrs. Walker's Gallery (118, New Bond Street) several interesting exhibitions were to be seen. Mr.

Seascapes by Gregory Robinson, and Water-colours by W. H. Walker

In the adjoining room Mr. W. H. Walker was showing fifty water-colour *Excursions into the Realms of Fable, Fantasy and Fiction*. The artist is gifted with an exuberant fancy, a faculty for keen satire, and considerable mastery of decorative design. These qualities were well exemplified in the exhibits, yet clever as the latter were, one could not help regretting that Mr. Walker was capable of a higher flight, and that if he so desired he could move our feelings more poignantly than with these quaint plays of satirical humour. Yet such as they are, we should feel grateful for them, as they strike an original note, and do so with much artistic power. Earlier on in the same gallery Mr. Frank Reynolds had shown a number of illustrations to the *Pickwick Papers* which have now been reproduced by Messrs. Hodder and Stoughton in *Mr. Pickwick* (15s. 6d.) (et), an abbreviated edition of Dickens's immortal book. The water-colours have lost practically nothing in the reproductions, which are of high quality, the colour and tone of Mr. Reynolds's work being literally duplicated. In essaying the task of illustrating Pickwick, Mr. Reynolds enters into competition with a long list of distinguished predecessors, and it says much for his originality that his work is not in the slightest degree antipathetic to any of them. He brings us a new revelation of the characters; discarded caricature and made them more like life. After seeing them we feel that we know Mr. Pickwick and his friends with a greater intimacy than formerly, and know the places in which they moved better. Nothing can be more delightful than some of the pictures of old-world English rural scenery, the quaint inns, and the stage coaches.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of **THE CONNOISSEUR MAGAZINE** is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., **THE CONNOISSEUR MAGAZINE**, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Spoon.—A3,062 (through).—The expert to whom we have shown your spoon states that it is a very uncommon one, and though possibly it may have been used for a tea-strainer, it is more probably an old English punch-spoon.

"La Noce de Village."—A3,052 (Horsham).—It is difficult to give a valuation of your engraving without seeing the impression, but a print in colours of this subject, engraved by Descourts after Janinet, in good condition, should be worth £30 or upwards.

Engravings after Hoppner and Reynolds.—A3,055 (Bury).—Your engraving of *Charlotte, Countess of Devon*, engraved by Hoppner after Henry Chalon, is, at the size (18 in. by 12 in.) it is in, is probably taken from a modern reproduction, and will consequently be of little value. The size of the original plate should be 22½ in. by 14½ in. Choice impressions of *Mr. Tollemache's Mirror*, by John Jones, after Sir Joshua Reynolds, may also possibly be a modern reproduction. Old impressions in colour are extremely rare, and in good condition should be worth at least £100, or in black from £15 to £20, or more if fine.

Mr. Kemble in character of "Rollo."—A3,100 (Wolverhampton).—A print of this subject, engraved by S. W. Reynolds, after Sir Thomas Lawrence, is worth £1 or 30s.

Coloured Prints.—A3,151 ("Stick," Camberne).—From your description we are afraid that all the prints are of small value.

Engravings.—A3,297 (Sittingbourne).—The prints *Les deux sœurs*, engraved by Dadois, after Ruens, as *Charlotte and Anne*, engraved by P. C. Caron, after R. Paton, are only worth a few shillings.

"Winged Hat," etc., by Whistler.—A3,302 (Sedburgh, Yorks.).—The lithograph of the above is worth only a few shillings, and the copies of *The Whirlwind* are of small value.

Coloured Engravings.—A3,327 (Karlskrona).—(1) The

engraving in colours, *Portrait of a Lady*, by L. de Laugren, after Fuseli, in good condition, should be worth £8 or £10; (2) *The Hermit's Study*, and (3) *The Beggar's Feast*, are of small value; (4) The mezzotints, *Lady Hamlyn*, engraved by Thos. Watson, and (5) *Devon, Devonshire House*, by W. Dickinson, both after Sir Joshua Reynolds, of fine impressions and in good condition are worth some hundreds of pounds, but as there are numerous reprints of these in existence, we should judge it probable that yours may belong to the number, in which case they are practically of no value; (6) *Portrait of a Lady*, after Sir David, by Fairbairn; a print of this, in good state, is worth about 50s.

"The Fairings" and "Going to the Fair."—A3,345 (Bristol).—You do not state in your enquiry whether these are in colours or in monochrome; if the former and in good condition, the pair should be worth £50 or £60; if in black and white, £25, and if in black and white, £15.

Tea Caddy.—A3,405 (South Lowestoft).—If it is a modern ware, we should judge the caddy likely to be early Victorian, and its value about 30s.

Cloisonné Serviette Rings.—A3,412 (Penzance).—These are probably quite modern and would, we think, be worth a few shillings.

Oil Painting.—A3,423 (Malta).—Judging from the photograph of your picture, which is a reproduction of a painting, it appears to be the work of a South British artist of the nineteenth century. We do not recognise the name of the painter, but it is by one of the great or well-known painters of this school. It appears to need a good deal of restoration, and its value, as far as we can judge, in the London market, is not likely to be considerable.

Puzzle Jug.—A3,447 (Curdworf).—The puzzle jug is apparently of the early nineteenth century, but without an examination of the jug itself we cannot say whether it is made. It is worth about 25s. to 30s.

J. L. de Fovilla and M. J. Magaña

Mary Ainsworth, of Antwerp.

John Pennington, Fellow
of C.C. Coll., Oxon.,
Fector of St. Michael's,
Hamp.

S. L. L. F. V. 615, 1.00, P.P. A.
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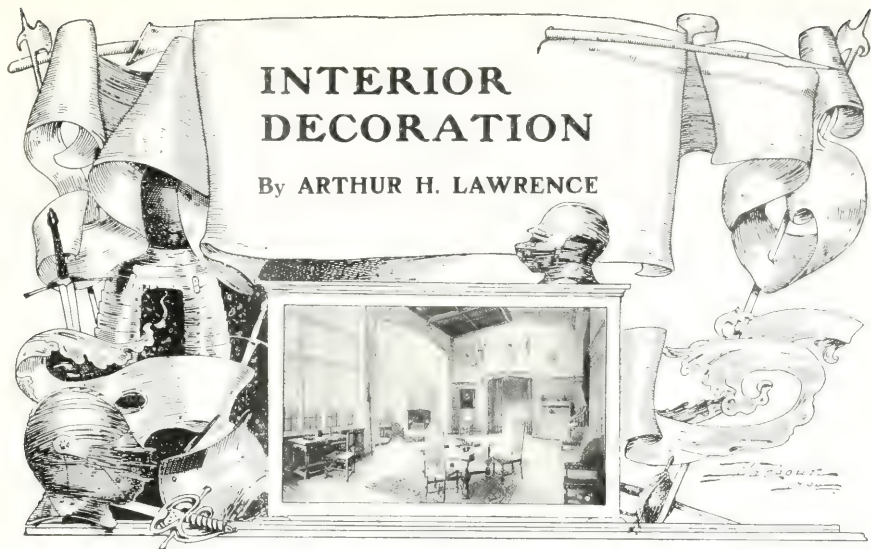
Submitted: 1999-01-20, Accepted: 1999-05-10, Published: 1999-06-01
 is available at <http://www.ijm.mech.nyu.edu>

WOODNOTH.—John Woodnoth, who died in Virginia, was the son of John Woodnoth, of Shavington, Cheshire.

[illegible]

Born in the village of Wilton, in Oxfordshire, young, that visited her in London, was proved at Worcester in 1592, and is now said to that County.

[illegible]



THE publication elsewhere in this issue of thirty-two full-page plates from unique photographs illustrating the interior halls of some of the chief castles and mansions in England—giving us views, in fact, of some of the finest halls in the world—will not only be fully appreciated by every lover of architecture and of the higher development of interior decoration, but may serve to remind us that in the earliest days, when the fort had developed into the manor-house, the hall was indeed everything. It was the living, dining, and sleeping room, and began to be built on a scale of such majestic proportions that in our own day "The Hall" is the name applied to the principal house of the parish. In every castle or mansion due respect is had for first impressions. It would indeed be absurd if noble dimensions, and rooms decorated, embellished, and furnished harmoniously, were preceded by a first room or entrance which did not correspond with the building in its entirety, or which in any way seemed wanting in spaciousness, dignity, and harmonious surroundings.

In studying these clever photographic reflections of these splendid interiors, it is but natural to enquire what best can be done by those who have inherited or think of acquiring some spacious mansion, and who are concerned to have the interior decoration in consonance with the highest ideals. I think the reply to the question is indicated by the photographs of drawings which accompany this article. They are from

the collection of sketches of work done, or proposed to be done, by Waring & Gillow, the firm whose name immediately occurs to one's mind in connection with what is greatest and best in the history of decoration and furniture of the past couple of centuries. There is much strenuous advertising in latter-day commerce, but sometimes there is not much behind it. In work which requires to be done on a large scale, which calls for the best expression of the best art, which demands of those concerned in it far more than lavish expenditure of money, the history of the last two hundred years is a safe guide. We have the Gillow tradition.

It would be possible, without being unduly discursive, to fill these pages with an essay upon the immense importance and the indisputable value of what may be briefly referred to as tradition in all matters of art, taste, and workmanship. If the British sailor of our own day is called upon to defend this country, the most cynical will not deny the advantage in high morale which he derives from his knowledge, supported by training, of what has been done by his predecessors. Similarly, the English workman, having established his reputation throughout the world as unsurpassed for the thoroughness of his work, has never receded from that position. It would be almost platitudinous to point out that in all crafts there is almost the gift of inheritance. Instinct and knowledge are by way of descent, and are not to be lightly acquired, if acquired at all, by the new-comer.

It this be true of the individual craftsman, how

much more true it must be that instinct, knowledge, and tradition are of priceless importance in building and decoration, where all the arts and crafts are included, and good taste must govern the whole. It has been well said by another writer that what the Gillows did not know of design between the years 1750 and 1800 was "hardly worth knowing," and anyone acquainted with the history and accomplishment of the firm, adding thereto any immediate knowledge of the work completed by them in the directions indicated in the accompanying illustrations, will be tempted to make the remark that what ~~was~~ ^{is} not known by Messrs. Waring & Gillow at the present day concerning decoration and furniture is hardly worth knowing.

Gillow's is the oldest furnishing house in the world. Dating back to the close of the seventeenth century, it has flourished in the reigns of William III., Anne, the Georges, William IV., Victoria, and Edward VII., and, so far from showing any of the symptoms of

decay, it is stronger and more vigorous than ever. Gillow's books of drawings of their original pieces from the time of the Georges to the beginning of the twentieth century are practically an illustrated history of furniture, and in their completeness have been invaluable; and not least to those who, in compiling works, have obtained their information from these drawings, unique in their sequence and the length of time covered by them. These designs take one through the ever-changing styles, from the beautifully proportioned work of the eighteenth century, in its various phases of Chippendale, Sheraton, Hepplewhite, and the brothers Adam, and other giants of the period, to the debased forms of the early Victorian, followed by the Gothic revival, giving place to the Jacobean, which endured its hold for many years, thanks to the genius of Talbert, which Gillow's encouraged and fostered.

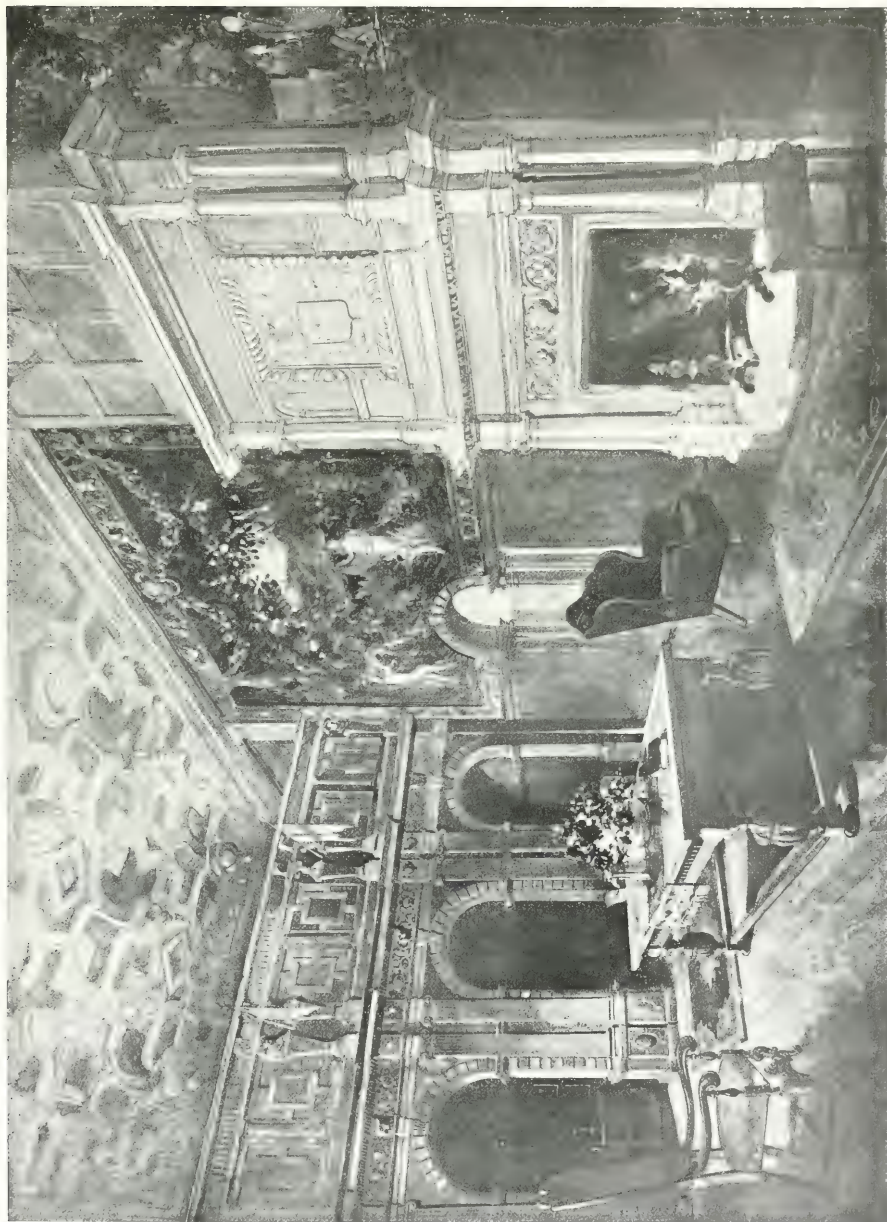
Our illustrations are of an oak Jacobean hall with half-timbered work above, a fine oak-pannelled Elizabethan hall and music gallery with stone chimney-pieces, and pendant ceiling, a most interesting example of a large Jacobean hall and staircase, a splendid example of a Charles II. oak-pannelled Drawing Room with Grinling Gibbons carved motifs, and a richly carved Francis I. pannelled hall with stone chimney-piece.

In visiting the premises of Waring & Gillow, it does not take one long to realise the rare advantage possessed by them in uniting the enterprise of modern methods and the resources of modern machinery with the splendid past to which I have already very briefly referred. Their galleries give the most emphatic evidence of their superiority in decoration, and

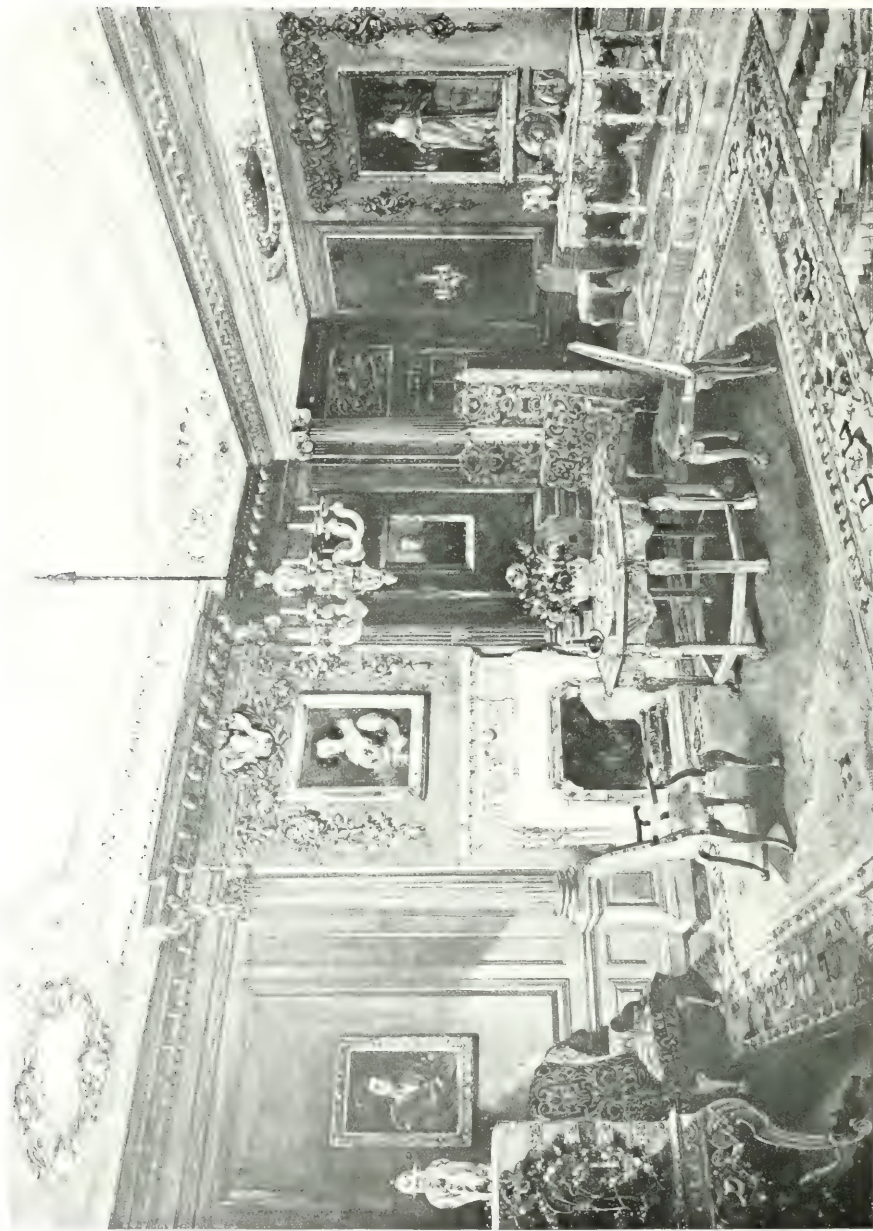
perfect knowledge of the different styles, which in past times Gillow's did so much to foster and develop, and of refined artistic treatment and sound manufacture. There are delightful reproductions of old models, faithful copies of historic rooms, scores of rooms in every recognised style and almost illimitable points of interest; as, for instance, the Queen Anne Room, which is modelled on the house of the great Duke of Marlborough, with part of the original staircase and painted ceiling said to have been the work of Sir James Thornhill. It is almost impossible to convey, without using too many superlatives or without appearing guilty of hyperbole, the unique thoroughness with which the firm of Waring & Gillow have embraced the whole realm of decoration and furniture. No modern requirement is omitted. No commitment is too large for this firm. Not least there is no rendezvous in the world where one can have the pleasure of inspecting so wide and varied a collection of genuine antiques. From the contemplation of, let us say, a Francis I. room as depicted in one of the drawings accompanying this article, one may turn to the study of a handsome and genuine Francis I. cabinet, or other fine and characteristic pieces of the same style and period.

The collector of Renaissance furniture will find many typical examples of fifteenth and sixteenth century work. Cofters, cassones, credences, dressoirs, and other massive pieces, are a special feature of what is in its entirety a unique historical exhibit. The Italian School and the finest workers of the French Renaissance are well represented in examples of relief carving of great boldness and strength. Elsewhere one may see fine pieces of Dutch marquetry, brilliant examples of French furniture covered in tapestry woven in the old historic looms, choice bits of genuine Chippendale, Sheraton, and Hepplewhite, magnificent tables and settees in satinwood painted by notable eighteenth century artists, and panels of Gobelins, Beauvais, and Aubusson tapestry of rare decorative value and importance. Of their old oak panelling and furniture, of their antique tapestries, and more particularly the brilliant copies which they have made of famous Gobelins pieces, of the wealth of old and beautiful things in these galleries, is it not, after all, the duty of the reader to make it his or her immediate object in life to inspect some of these treasures, and, by contemplation of the halls and rooms in every period and style, to obtain that educational refreshment which even the best photographs or the lengthiest and most minute descriptions cannot afford?

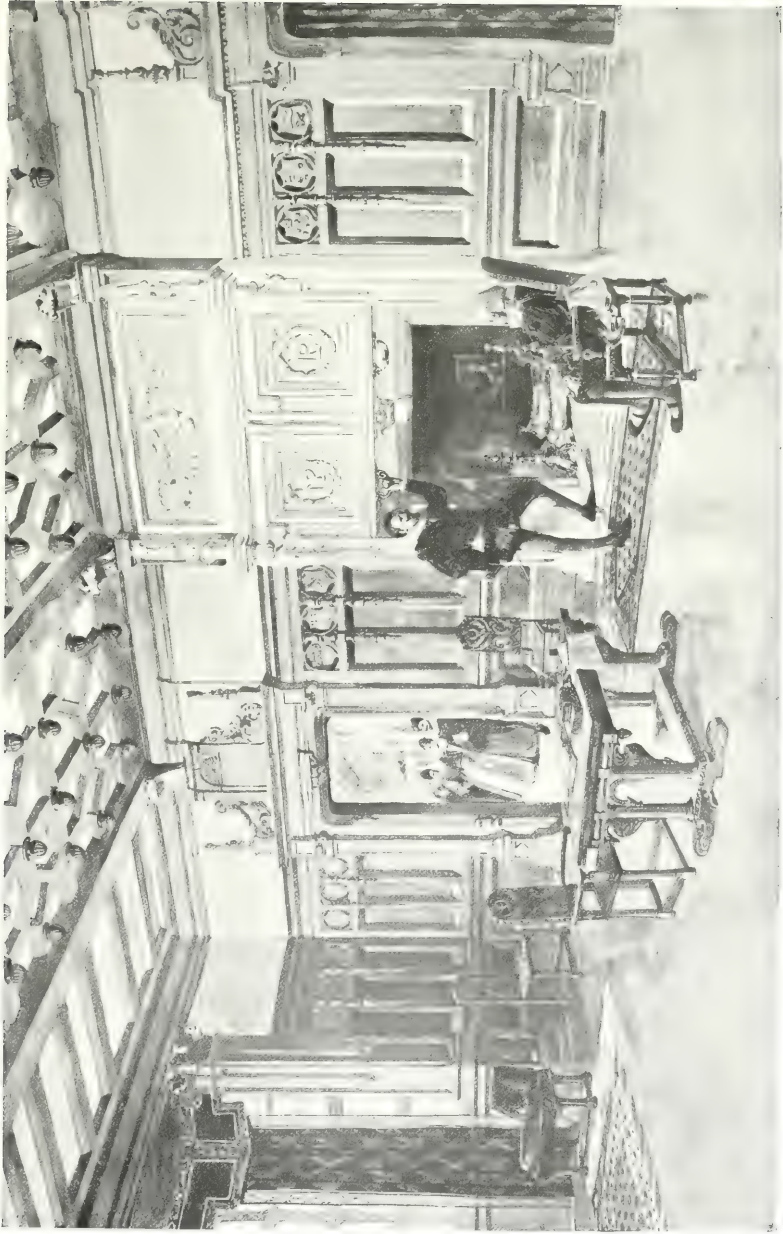
In the reproduction of these beautiful examples of the past, modern architects and designers are



A FINE OAK-PANELLED ELIZABETHAN HALL AND MUSIC GALLERY, WITH STONE CHIMNEY-PIECE AND HANGING CEILING.
Designed and executed by W. D. L. & S.



A STUPEND EXAMPLE OF A CHARLES II OAK FANTILED ROOM WITH GRINLING GIBBON CARVED MOLDINGS



FRUITY CARVED FRANKS L. PANELLER HALL WITH STONE CHIMNEY-PIECE

FRANKS L. PANELLER HALL
FRANKS L. PANELLER HALL
FRANKS L. PANELLER HALL

confronted by the fact that the originals were evolved for a time when domestic requirements were less complicated, when comfort was less studied, and when what we regard now as the ordinary conveniences of everyday life were then luxuries beyond the reaches of princes and peers. How to combine the beauty

utility receive the utmost consideration. Under Messrs. Waring's guidance it is possible not only to revive the beauty of past ages, but to engraft on to it the most up-to-date luxury: nor does this require an extensive outlay. The same amount of material is required to decorate an ugly house as a beautiful

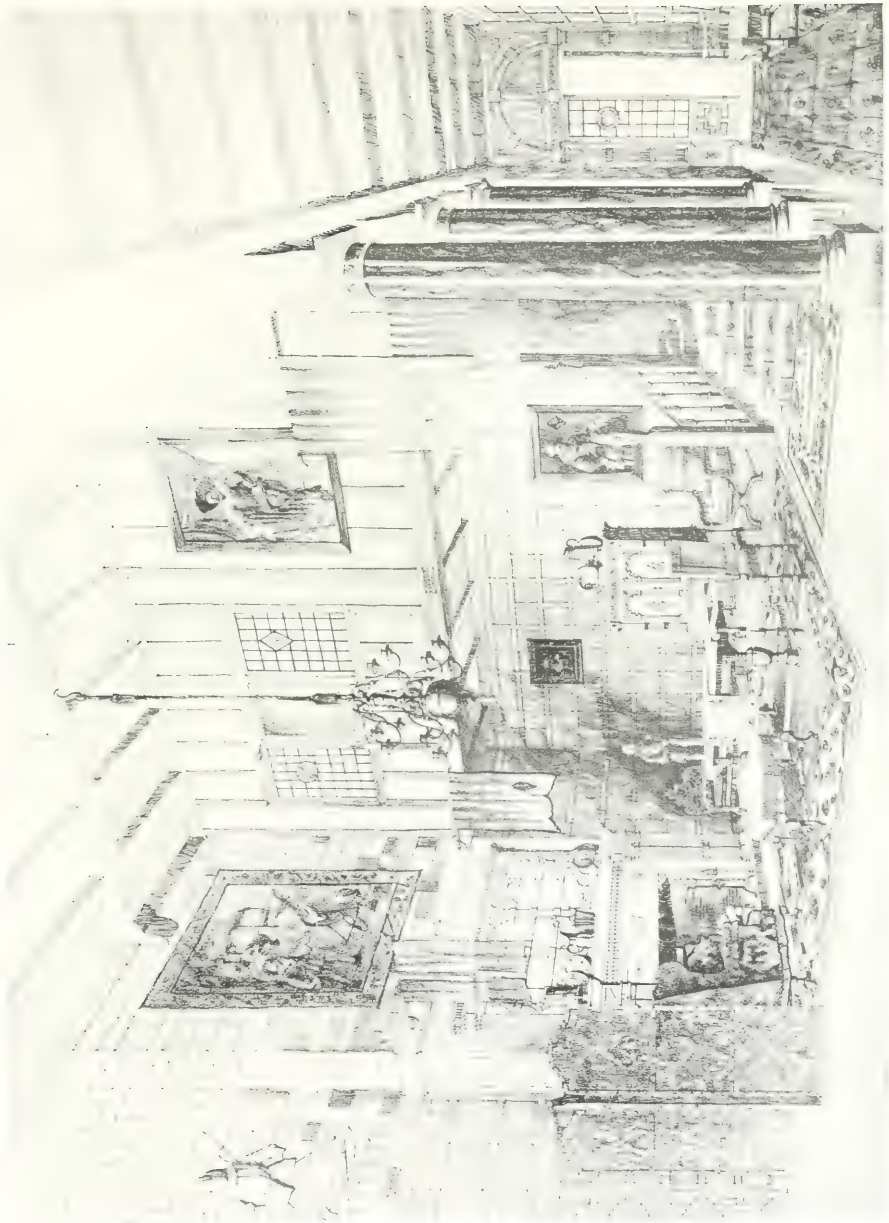


OAK JACOBÆAN HALL WITH HALF-TIMBERED WORK ABOVE

of past ages with the comfort of the present day is a problem only to be solved by the employment of consummate taste, aided by the most wide and varied experience. Taste, though an essential characteristic, is by itself of little avail, as is exemplified by the many modern residences conceived on old lines, which, though to the eye quite delightful, as places of habitation are far from desirable. The long experience and the acknowledged ability of Messrs. Waring & Gillow enable them to avoid the many pitfalls of this description. Their designs are not only conceived in perfect taste and carried out with faultless precision of style, but in them comfort and

one—or perhaps even more—for the highest beauty is often attained by economy of ornamentation, and Messrs. Waring are masters in the art of achieving delightful effects at a moderate outlay.

In contemplating the reproductions of the interior halls of some of the stately homes of England, and in reflecting upon the minute knowledge and ability which enabled Waring & Gillow to repeat for us, even if in smaller dimensions yet with beautiful truth, such noble examples, it is impossible in the compass of an article to touch on the many debatable points concerning wood panelling and tapestries, chimney-pieces and ceilings, decorative



A FINE EXAMPLE OF A LARGE JACOBÆAN HALL AND STAIRCASE

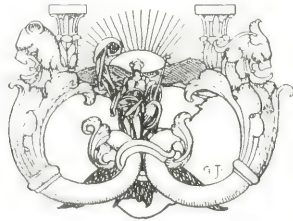
PLATE I.

paintings and carpets, and the proper lighting of rooms, all of which, and much more, are comprised in the art and craftsmanship of interior decoration, for which, as for furniture generally, and in the supply of genuine antiques, the firm under review easily maintain their splendid position and reputation against all competitors.

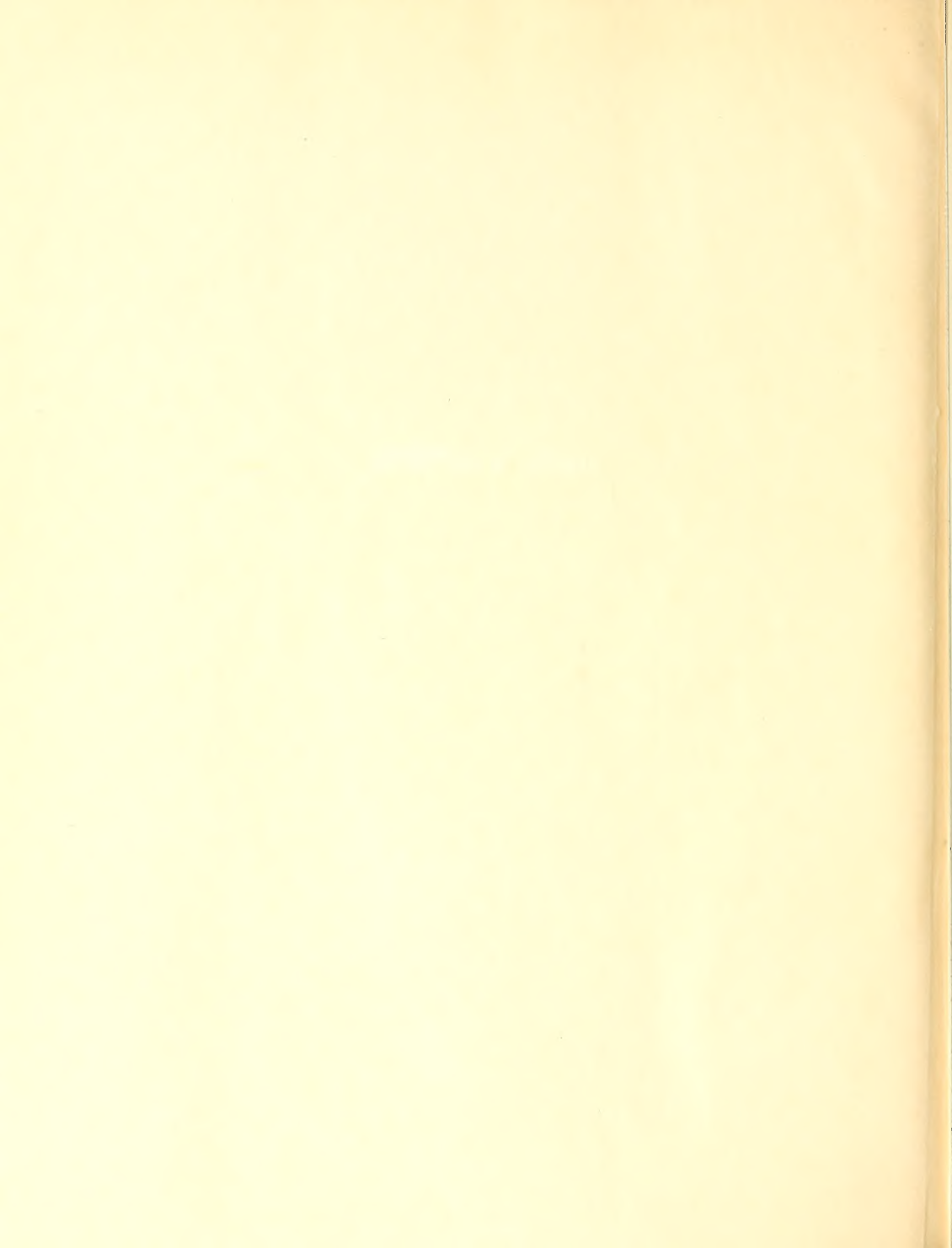
To touch upon only one point, the chimney-piece has been, in different periods of design, of first importance, of lesser importance, and has sometimes been regarded as—quite wrongly—of no importance at all. On the point of utility ours is a cold climate, and for a considerable part of the year the fireplace is not a matter of indifference. It is apt to be looked for immediately, and the places of sitting down are essentially near it, and for this reason, if for no other, it becomes the most eminent thing in the construction of a hall or apartment. In early Georgian houses, where the intention was to treat the room in one complete scheme, the design of the chimney-piece was first decided upon. The ornaments on the panelling took their keynote from the design of the mantelpiece. In the books of the period the ceiling and the chimney-piece were the only parts which the early Georgian architects considered it necessary to illustrate, for when once the design of the latter was settled by their client, they had only to work out the design of the rest of the room in harmony. Of course the chimney-pieces which obtained such importance are of the type which were described as “continued,”

that is, the construction terminated at or close under the ceiling; but this style was only suitable for rooms furnished with panelling or stucco, where the chimney-piece, being executed in the same material and the same style as the remainder of the decoration, formed a unit of the complete scheme; but with the fashion of hanging the walls with paper, silk, or damask, the “simple” mantel, that is, the top terminating at the shelf, became in vogue, the paper or silk being continued over the wall-space above the mantel to match the other sides of the room. This alteration entirely changed the appearance of English apartments. Whether one's preference is for the work which remains to us of Inigo Jones, Grinling Gibbons, or of Robert Adam and others, it is to the skilled artificers of the firm under review that we must look for the best reproductions. The excellence of their applied wood carvings would alone call for quite a book on the subject. Moreover, most of us are inclined to agree with the brothers Adam in the respect in which they differed from their contemporaries. Like their predecessor William Kent, whose later work inspired some of their most successful efforts, they accepted the theory that furniture and decoration should form parts of the complete design of the house.

It is in respect of unity of conception and the harmony of every conceivable detail which in our own generation makes a visit to Waring & Gillow's a pleasure and a necessity with the folk of discernment and taste of our own day.







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The Connoisseur

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